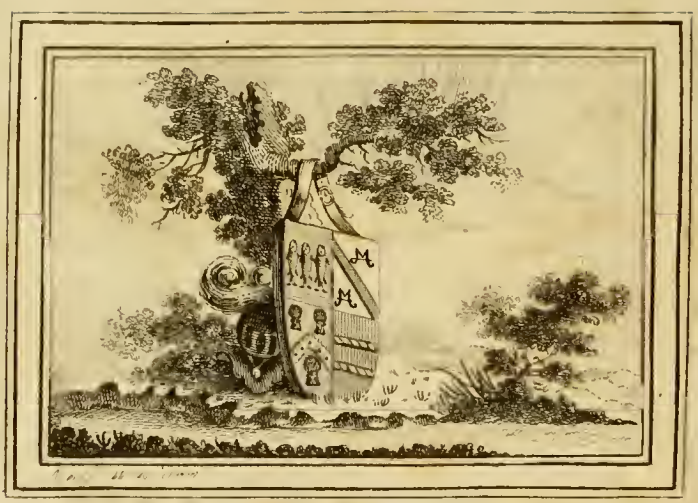
CHARLES.W.G.HOWARD.

The Gift of
THE Rt HON SIR DAVID DUNDAS Knt
of Ochtertyre
M·D·CCC LXXVII



WENCESLAUS HOLLAR

Gentilhomme ne a Prage l'an 1607. a esté de nature fort inclin p^r l'art de meniature principalement pour esclaircir, mais beaucoup retardé par son pere, lan 1627, il est party de Prage aiyant demeure en divers lieux en Allemaigne, il s est addonne pour peu de temps a esclaircir et aplicquer leau forte, estant party de Cologne avec le Comte d'Arondel vers Vienne et d'illec par Prage vers l'Angleterre, ou aiyant esté serviteur domestique du Duc de Iorck, il s'est retire de la a cause de la guerre a Anvers ou il reside encores.

Ie. Meyssens pinxit et excudit.

A

DESCRIPTION

OF THE

WORKS

Of the Ingenious DELINEATOR and ENGRAVER

WENCESLAUS HOLLAR,

DISPOSED INTO

CLASSES of DIFFERENT SORTS;

With ſome Account of His LIFE.

By GEORGE VERTUE,

A Member of the SOCIETY of ANTIQUARIES.

The SECOND EDITION, with Additions.

LONDON, Printed for WILLIAM BATHOE, at his Circulating Library in the *Strand*, near *Exeter Exchange*. 1759.

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TO THE

MOST NOBLE LADY

Margaret-Cavendiſhe-Holles

BENTINCK,

Dutcheſs of *Portland.*

MADAM,

THE Obſervations of ancient Orators ſay, that the Imitation of a moſt abſolute Beauty is ever moſt hard and difficult; ſo the Similitude of a perfect Beauty is as rarely ſeen as the Beauty itſelf: *Ovid* expreſſeth the ſame, when ſpeaking of *Pygmalion* (a famous Sculptor) who carv'd the Snow-white Ivory Image with ſuch ſkilful Dexterity, that it was altogether inimitable — *operiſque ſui concepit amorem.* Another Author ſays, "Such

"as

" as carve Images, having gathered all " that in ſeveral Bodies is reputed to be " moſt perfect and fair, bring it, by the " means of their Art, into one ſingular I- " mitation and well-proportion'd Beauty." *Tully* ſays, " Man himſelf is born to con- " template, and to imitate the World, he " not being in any manner of way perfect, " but only a ſmall Parcel of what is per- " fect." —— So, in ſome degree, for the Honour of another Sort of Sculpture.

This Account of the Works of HOLLAR contains a particular Deſcription of each *Print* done by this rare Artiſt, either from his Drawings of *Plans*, *Proſpects*, or *Portraits*; *Habits* and *Dreſſes*; *Churches*, *Monuments*, and *Antiquities*, &c. or from Deſigns by famous *Italian*, *German*, *Dutch*, and *Engliſh* Maſters: ſome done from the famous Collection of King *Charles* I. and eſpecially from thoſe belonging to that Noble MÆCENAS, *Thomas* Earl of *Arundel*, the foremoſt of *Engliſh* Noblemen who cultivated thoſe rare and valuable

valuable Monuments of Antiquity, from all Parts of the Learned World into this Nation.

He it was that brought and ſupported HOLLAR in *England:* and from his Encouragement principally, and his immenſe Treaſure of rare Original Pieces of Art, has been produced theſe ſo much admired Works, now collected by the Curious abroad, as well as in *England.* Here indeed his Works moſt abound; and as Artiſts in other Countries have been renown'd where they moſt reſided, ſo HOLLAR undoubtedly was ſo much employ'd by his Patrons, and for the Illuſtration of the Hiſtory of *England*, that of his Works in all kinds, various Collections have been made, which gave Birth to this Publication, by the generous Patronage of Your GRACE's moſt Noble Father, the late Earl of OXFORD, whoſe great Acquiſitions of this Maſter's Works were numerous beyond all Compariſon: Thoſe carefully ſelected, and the Additions ſince made by Your

GRACE, renders it now the moſt compleat Collection known.

Theſe Amuſements (permit me to obſerve) are the leaſt Part of Your GRACE's Noble Genius: Your early Inclination to the Love of ſuch Arts, guided your Pencil to the producing ſeveral ſurprizing Works; of which my Weakneſs to expreſs, and your known Unwillingneſs of having publiſhed, obliges me to paſs over in Silence; acknowledging Your beneficent Goodneſs; and with the moſt humble Duty deſiring Your GRACE's Protection to theſe Endeavours of,

MADAM,

May it pleaſe Your GRACE;

Your moſt obedient,

and moſt humble Servant,

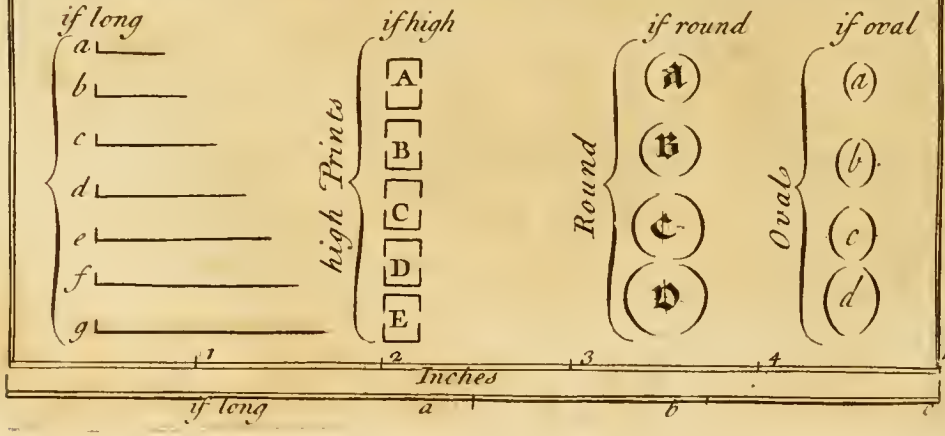
G. VERTUE.

A Table of HOLLAR'S *Works divided into* CLASSES, *to distinguish the Several Dimentions of the Prints.*

CLASS.	CLASS.	CLASS.
I. *Religious Subjects,*	V. *Italian designs,*	X. *Insects, Shells,*
II. *Historys, Fables,*	VI. *Landskips Dutch.*	XI. *Animals, V.^an Avont's boys.*
III. *Mapps, Planns,*	VII. *Habits of Nations,*	XII. *Vases, Seals, Medals,*
IV. *Ships, Sea-prospects*	VIII. *Portraits,*	XIII. *Muffes, Swords,*
	IX. *Churches, Monuments*	XIV. *Titles of Books,*

Remarks if Printed in sheet plates.....sh.
if half-sheets.....hsh.
quarter.....4.°
octavo.....8.°

other Signatures to express the different bigness of small Prints



CLASS I.

Religious Subjects of the Old and New Teſtament, and Death's Dance.

1	ST. Chriſtopher (a ſmall piece) *Alb. Durer.*	[B]	1642
2	St. George. *A. Durer.*	[B]	—42
3	Our Saviour on the Croſs. *A. Durer.*	[B]	—42
4	A Woman at full length, crowned, in an Ermin Mantle, and a Chalice in her Hand, with the Euchariſt in it. *H. Holbein inv.*	4°	—47
5	Our Saviour and the Virgin (in a ſmall round	(A)	
6	David playing on the Harp before Saul. *H. Holbein inv.*	(A)	—38
7	Juda and Thamar. *Holbein inv.*	(A)	—40
8	David killing Goliah (in a ſmall ſquare) *H. H.*	g——	
9	David delivering a Letter to Uriah to carry to the Army (in the like Size) *Holb. inv.*	g——	—38
10	The Deſcent from the Croſs. *H.H. inv.*	4°	—40
11	Solomon viſited by the Queen of Sheba. *H. Holb. inv.* ex Col. Arund. The original Drawing is now in the royal Collection in Kenſington Palace.	h. ſh.	—42

* See *Vertue*'s Catalogue of Queen CAROLINE's Pictures, Drawings, Limnings, Enamels, Models in Wax, &c. page 5. N° 37.

12 41	Holbein's Death's Dance through the various States of Liſe (in thirty Prints, ſmall ſquare Form.) *Abr. a Diepenbecke inv.* the Decorations and Borders.		1651
42	A Reverſe of the firſt Print.		
43	Death's Dance thro' all Degrees, in one Plate. *Dugdale's St. Paul's.* p. 290. *Hollar's Name is not to it, it was afterwards added to Dugdale's Monaſticon Anglicanum, vol.* 3. pa. 368. *and the Name of Hollar engraved on the Plate.*	h. ſh.	
44	The firſt Letters of the Alphabet, viz. A B C D E F, in Capitals, adorn'd with ſmall Figures of Death's Dance.	[B]	
45 46 47	Three Plates of Death's Dance, from the Set after *Holbein*, with four *Latin* Verſes at Bottom.	[B]	
48	One of the Emblems of Death's Dance, without the Border; and four Latin Verſes at bottom, the Rich Man diſregarding the Prayers of the Poor. After *Holbein.*	[B]	
49	The Holy Family, ex Coll. Arund. *Perino del Vago inv.*	4°	—42
50	A Scripture Figure of St. John ſitting on a Rock, one Hand pointing to Heaven, a Croſs in the other. *A. Corregio inv.*	4°	—42
51	A large Scripture Piece of our Saviour and St. Thomas. *Fr. Salviati inv.* ex Coll. Arund.	ſh.	—46
52	Another, in the like Capital Manner, of King Ahaſuerus and Queen Eſther. *Inſcript. wanting.*	2 ſh.	
53	St. Francis in the Deſert: *A. Brower pinxit.*	h. ſh.	

54 The

54	The ſame St. Francis, ſmaller.	8°	
55	A Reverſe of the ſame.		
56	St. Erpho, xvii[th] Biſhop of Munſter, ſtanding with his Paſtoral Staff.	8°	1650
57	The Decollation of John the Baptiſt, in a ſmall Oval, from *Elſheimer.*	*(a)*	—46
58	A Reverſe of the ſame.		
59	Two of the Apoſtles, St. Laurence and St. John, after *Elſheimer.*	8°	—50
60	A Scripture Piece of our Saviour tempted in the Deſert, after *Elſheimer.*	4°	
61	Tobit guided by the Angel, after *Elſheimer.*	b—	
62	St. Mary Magdalene. *Egid. Sadeler delin.*	h. ſh.	—46
63	A Magdalene praying before a Crucifix in a Cave, her Elbow on a Death's Head, Roots lying by her: Angels with the Croſs above, *&c. Van Avont inv.* A large Sheet.	ſh.	
64	The Virgin Mary and our Saviour receiving the Croſs, *&c. Jo. Hintz inv.* [*N. B. This has been thought (through miſtake) the firſt Piece that Hollar ever etch'd, he being then but twenty Years old; it is very ill done.*]	4°	—27
65	A ſmall Oval of a Woman, with Hands folded in a penitential Poſture.	*(a)*	
66	An *Ecce Homo*, in ſmall ſquare; this Cypher WE *	[A]	—25
67	Another of the ſame Size, a Woman half length in a penitential Poſture, as before, with this Cypher WE *. [*Q. if Hollar's Date.*]	[A]	1625
68	The Virgin Mary and the Infant in her Arms ſitting againſt a Tree. *A. Du-*		

* Wenceſlaus Hollar Pragenſis Excudit.

rer,

	rer, 1513. *W. Hollar.* [*This is the earlieſt Date of Hollar's Works with his Name to it at length.*]	[B]	1626
69	A ſmall Magdalene, with a Croſs and Book before her. After *Holbein.*	(A)	—38
70	The Virgin Mary ſuckling our Saviour. *J. Rottenhamer pinx.*	h. ſh.	—47
71	*Salvator Mundi.* After *Leonard da Vinci.*	h. ſh.	—50
72	An elegant Repreſentation of King Richard II. (in his Youth) at his Devotion; painted on two Tables: In one he is repreſented kneeling by his three Patron Saints (St. John Baptiſt. King Edmund and King Edward the Confeſſor) having a Crown on his Head, clad in a Robe adorn'd with white Harts and Broom-Cods, in alluſion to his Mother's Arms, and his own Name of Plantageniſta. Thus he is praying to the Virgin Mary with the Infant in her Arms (on the other Table) ſurrounded with Chriſtian Virtues, in the Shape of Angels, with Collars of Broom-Cods about their Necks, and white Harts on their Boſoms; one holding up a Banner of the Croſs before them, and on the Ground are Lilies and Roſes. Verſes at bottom, compoſed by Hen. Pecham, explain the whole Picture. And it is expreſs'd at Top to be etch'd from an ancient Original Painting in Colours, and then dedicated to King Charles I. is now in the Poſſeſſion of the Earl of Pembroke *.	h. ſh.	1639

* The Tables or Pictures are about 18 Inches high, both joined together.

73 The

73	The Honour of the Croſs in the Adoration of Helen and Conſtantine.	[A]	
74	The Virgin and her Son. From *A. Durer*; with a Greek Verſe from Luke ii. 27. [*This is one of the firſt Works of W. Hollar*]	[A]	1625
75	Abraham and Melchiſedech.	f——	—74
76	*Ecce Homo*, with Thorns on his Head. [*The Head only*]	h. ſh.	
77	*Salvator Mundi*, in a ſmall Oval.	*(a)*	
78–95	Eighteen Common Prayer Book Cuts, of the Nativity, Baptiſm, Raiſing the Widow's Son, Healing the Woman's Iſſue, Turning the Buyers and Sellers out of the Temple, Giving Sight to the Blind, Accuſing the Adultreſs, and Conference with the Samaritan Woman, At the Paſſover, Appearing to his Diſciples going to Emmaus, The Transfiguration and Aſcenſion. [*The Subjects of ſome of them are written under, in Engliſh.*]	8°	
96–111	Sixteen Cuts for the Common Prayer, of a ſmaller Size, after *Holbein*; deſigned to ſatirize the Religious of the Romiſh Church, as the Perſecutors of Chriſt; being habited like the Pope, Biſhops, Monks and Friers; with four Engliſh Verſes at the bottom of each.	4° [B]	
112	An *Ecce Homo*, a capital Piece, in a Table of near twenty Figures at full Length. *Titian pinx.* 1543.	2 ſh.	1650
113	Chriſt on the Croſs, Angels catching the Blood from his Wounds. A capital Piece, after *Vandyke*. A large Sheet.		—52
114	St. Paul preaching to the Gentiles.	8°	—53

115	The Body of Chriſt taking down from the Croſs to be buried; with the Sepulchre in view.	8°	
116, 7, 8	Three Scripture Pieces from Geneſis xviii. &c.	a—	1674
119	Seven for the Office of the holy Week.		
126	1. Our Saviour on an Aſs, the Multitude ſpreading Palms. 2. Chriſt on the Mount, after *Palma*. 3. Chriſt in Agony at the Sight of the Inſtruments of his Paſſion, after *Stella*. 4. The Laſt Supper. 5. The Crucifixion, after *Palma*. 6. Soldiers at the Door of the Sepulchre, after *Stella*. 7. The Reſurrection. *See The Office of the Holy Week, printed at Paris* 1670 *	8°	
127	An Eccleſiaſtical Tree, repreſenting on the Branches the many and high Degrees of Men, who have followed the Rule of St. Bennet; out of whoſe Figure it ſprings; accompanied on each ſide with St. Gregory, St. Auſtin, St. Cuthbert and St. Dunſtan. *Dugdale's Monaſt. Anglic.* tom. 1.	h. ſh.	
128	A Repreſentation of the holy Reliques preſerved at Aix la Chapelle. In twenty-nine Compartments, in one Sheet.		
129	A Sacrifice by Angels: The Devil tempting our Saviour in one Corner of the Deſert.	b—	1652
130, 135	Six Days of the Creation.	[C]	
136	B. Philibertus and St. Agatha.	[C]	
137	A Communion Table. *Emblem* 3.	[C]	

* *They were afterwards put to the Common Prayer, with the Addition of another,* viz. The Adoration of the Wiſe Men.

138	St. Joſeph leading our Saviour.	[C]	
139	The Transfiguration on Mount Thabor.	[C]	
140	A miraculous Image of the holy Virgin faſtened to a Tree.	[D]	1648
141	Another ſmaller.	[B]	—48
142	A Monk ſitting under a Tree, with a Book in his Hand: And a diſtant View of Thong Caſtle.	8°	
143	Revelations; vii. Lights or Lamps, the Holy Lamb.	4°	
144	The Trinity, Father, Son, and the Dove.	[B]	
145	The Virgin Mary embracing the Child: The City of Cambray, in ſmall, at a Diſtance.	8°	—46
146	*Arcæ Noachanæ figura* and the Deſcription. St. Bruno.	h. ſh.	
147	The Augſburgh Confeſſion: Martin Luther and the Elector of Saxony: with a Candleſtic of ſeven Branches.	h. ſh.	
148 to 183	Thirty-ſix ſmall Scripture Stories, beginning with Adam and Eve drove out of Paradiſe.	a—	
184 to 187	Four of the Days of the Creation (ſquare)	b—	
188 to 189	Two other Days (longer)	c—	
190	The ſolemn League and Covenant for Defence of Religion and the King, *&c.*	ſh.	
191	A lighted Candle in a Candleſtick, with a Crown: At bottom, *Sacra Nemeſis*, a Woman ſtriking ſome Flies with a Flap; and an Eagle flying towards her.	4°	
192	A Magdalene lying at length in a Cavern. *(very ſmall)*	d—	
193	Quakers Meeting, a ſquare ſheet.		

194 St. Catherine, in half length, from *Raphael Urbin*, ex Coll. Arundel. h. sh.

195 A Poem on sacred Contentment. sh.

196 The Holy Virgin appearing to St. Norbert, and causing white Robes to be brought him by Angels: At the bottom an Inscription, beginning —*Diva Virgo.* After *Diepenbecke.*

197 St. Fiacre invoked by the Princes of England. A little Piece.

198 } 209 } A Manual of Prayers and Litanies according to the Days of the Week. This Title and Eleven Plates, Morning Prayer. Sunday, Resurrection. Monday, Christ raising the Dead. Tuesday, Eating the Passover. Wednesday, Carrying the Holy Cross and Followers. Thursday, Last Supper. Friday, Crucifixion. Saturday, Salutation. Psalms, King David kneeling. Kneeling before the Altar. Receiving the Sacrament. 12°

210 An Angel holding up a Cross with a Crown upon it, and leading a Youth, who has a Snake encircled about his Hand, and a Bird upon that; an Emblematical Device *perhaps of Eternity.*

211 St. Bruno standing, his Character wrote at the Bottom of the Print.

212 St. Bathilda of France, Foundress of the Abbey of Chelles, died in the Year 669. Jan. 26. *W. Hollar fecit.* A Woman in a Nun's Dress sitting under a Throne, crown'd; and with a Glory, three Men in Robes and with Coronets coming to her.

213 St.

213 St Daicola, Abbot of Leutra, died in the Year 591. Jan. 18. *W. H.* He is ſtanding in a Chamber, dreſs'd like a Biſhop; t'other Epiſcopal Saint at ſome diſtance ſeems to be hanging a Mantle on the Sun Beams that come in at the Window.

214 St. Bennet, ſurnamed Biſcop, Founder of the Monaſteries of St. Peter and St. Paul, and Beginner of the Geriben Congregation, died in the Year 690. Jan. 12. *W. Hollar fecit.* It is a Biſhop ſtanding by a River, his two Foundations with their Names over them, on each ſide of it.

The Plates of the above three Prints were bought by the late Dr. Rich. Rawlinſon, at a Broker's Shop ſome few Years ago, and Copies taken from them, and given to his Friends, they are probably at Oxford with his other Curioſities.

CLASS II.

Hiſtories, Fables, and Emblems.

1	SELEUCUS his ſtrict Execution of his Law againſt Adultery, upon his own Son. From the Original in the Arundel Collection, by *Julio Romano*, with Verſes under it by *Henry Pecham*. *The Drawing of this Original being done with a Pen, was ſold in Richardſon's Sale of Drawings, being only the Lines not ſhaded.*	ſh.	1637
2	A Reverſe of the ſame.		
3	The Daughters of Aglaura returning from the Fields, their Heads adorn'd with Flowers, and Baſkets full in their Hands, to offer them at the Temple. *Elſheimer pinx.*	*(b)*	
4	The Satyr and Traveller. From *Elſheimer*.	f——	—44
5	Pallas with the Arts about her. After *Elſheimer*.	a—	—46
6	Juno on her Throne, *&c.* After *Elſheimer*.	a—	—46
7	Venus. After *Elſheimer*, ex Col. Arund.	a—	
8	Another, a little different.		
9	A Reverſe of the laſt.		
10	The Fable of the Goddeſs Latona. After *Elſheimer*.	c—	—49
11	A Reverſe of it.		

12 The Fable of Stellio metamorphoſed by Ceres into a Lizard, from Ovid. After *Elſheimer*. h. ſh. 1646

13 A Reverſe of the ſame.

14 An Emblem of Humility in the two Goats on the Bridge. *G. Flogl. pinx.* (B) —49

15 The Fable of the Satyr and the Porrage. f —

16 The Fable of the Horſe and the Lion. f —

17 An emblematical Piece of the Rat and Cockatrice. f —

18 Another, ſignifying the Nature of Flatterers, in the Camelion. f —

Theſe four laſt belong to one Sett.

19 } Eleven *Emblemata Nova*, in a Fron-
29 } tiſpiece with ten more Plates of Emblems, with Latin Verſes and Titles explaining them. [*Probably one wanting.*] One ſhews the Expediency of making a Beginning; another, of the Honour Youth are led to, by flying from Bacchus and Venus; another of the Bleſſings of Temperance; another, illuſtrating the Danger of Grandeur, in the Story of Damocles, with the Sword of Dionyſius hanging by an Hair over his Head while he was feaſting; another of the Virtue of Mediocrity, ſhewing Plenty ſtanding in the Midſt between Profuſeneſs and Parſimony, further illuſtrated by the Fable of Dædalus and Icarus, *&c.* 8°

30 An Emblem of the Orange-Tree ſupported by the Engliſh and Belgic Lions, with the Roſe Trees in view. Latin and Engliſh Verſes underneath. h. ſh. —41

31 The

31	The Form and Manner of Archbiſhop Laud's Tryal in the Houſe of Peers.	h. ſh.	1641
32	Archbiſhop Laud's Tryal before the Houſe of Lords and Commons, ſhewing the Tapeſtry Hangings.		
33	The true Manner of the Sitting of the Houſes of Lords and Commons, upon the Tryal of Thomas Earl of Strafford, &c.	h. ſh.	
34	The Manner of the Execution of Thomas Earl of Strafford Lord Lieutenant of Ireland on Tower Hill, 12 May 1641.	h. ſh,	
35	The Proclamation of Peace between Spain and the States General before the Stadt Houſe at Antwerp.	h. ſh.	—48
36	An emblematical Repreſentation of the Plenty flowing from the ſaid Peace to the Empire, France, and Spain. *Corn. Schut. inv.*	ſh.	
37	An Emblem of Civil Diſcord; repreſented by the Amphiſbœna, or Serpent, with a Head at each End: The Pyramids in Proſpect, &c.	f—	—43
38	*Ars Baculus Vitæ*; an emblematical Figure to repreſent the Safety and Ornament of Art in Proſperity or Adverſity.	[A]	
39	A Satyr upon Chemical Medicines, a Man lying in his Bed, a Coffin covered with a Pall.	a—	
40	Fortune on a Globe, Cup, &c. in one Hand, an Eel in the other. AD 1555. WE.	[A]	—26
41	A military Proceſſion, relating to ſome Hiſtory in the Time of our Civil Wars.	d—	

42 An

42	An Army drawn up in Battalia, with Carriages, &c. ſeeming part of the ſame Hiſtory. [*Q. If theſe two laſt be Hollar's Work.*]	d—	1626
43	The Coronation of King Charles II. at Weſtminſter.	ſh.	
44	A Repreſentation of William the Conqueror's conſtituting Robert Marmion Governor of Tamworth Caſtle, with a View of the Caſtle, as painted in the Eaſt Window of the Chancel; with the Effigies ſubjoin'd on the ſame Plate of a Knight of the Family of Ferrers and his Wife, &c. kneeling; as in the North Window of the Church at Tamworth. *Dugdale's Warwickſh.* p. 823. *Hollar's Name is not to it.*	h. ſh.	
45	The Manner of Maximilian King of the Romans ſitting at Dinner on the Day of his Inveſtiture with the Order of the Garter; and the Manner of Ferdinand Prince of Spain's ſitting at Dinner on the Day of his Inveſtiture. [*Both in one Plate.*] *Hollar's Name is not to it. Aſhmole's Order of the Garter*, p. 404.	h. ſh.	
46	A Repreſentation of the Combat in Paris between John de Aſtley and Peter de Maſſe, Aug. 29. 1438. Alſo the Combat in Smithfield between the ſaid John Aſtley and Sir Philip Boyle, Jan. 30. 1441. *Dugdale's Warwick.*	ſh.	
47	A View of the Fireworks near Stockholm, performed to celebrate the Inveſtiture of Charles of Sweden with		

	the Order of the Garter, *Anno* 1669. *Hollar's Name is not to it. Aſhmole*, p. 424.	ſh.	
48	Proſpect of the Inſide of St. George's Hall at Windſor with the Sovereign and Knights of the Garter at Dinner, and their Attendants. *Hollar's Name is not to it. Aſhmole*, p. 593.		
49 52	Four Prints of Ogilby's Homer. *F. Clein inv.*	h. ſh.	1656
53 97	Forty-five Prints of Ogilby's Virgil. *F. Clein inv.* One is a Figure reaching a Bough, engraved by *Faithorne*, the Landſcape by *Hollar*. [*There are ſeveral more of this Sett not by Hollar.*]	h. ſh.	—52 and —54
98 113	The Set of Prints to Sir Robert Stapleton's Tranſlation of Juvenal in Folio, after *E. Streeter*, *J. Dankerts* and *F. Barlow*.	h. ſh.	—58 and —59
114 123	Ten Plates of the Story of the Epheſian Matron, in Folio, in *Ogilby*'s Æſop.		—66
124 180	A Set of Æſop's Fables in eighty Plates Folio, by *Ogilby*. [*There are but fifty ſeven by Hollar, not half of them have his Name.*]		—64 —65
181 199	Another Set of Fables, a Size bigger, being nineteen in Number.		
200	Another Fable of a ſmall Set, a Heron and a Wolf.	c—	
201	Templum Honoris; Armatura fortium. Templum Laboris. Within a Circle is a Labyrinth, In via virtuti nulla eſt via. a large Sheet.		
202	A Man ſitting leaning his Head on his Left Hand penſive, his Cloak doubled with Depictions of Women's		

Faces,

Faces, Whores of all Kinds, a little Monkey ſitting by him. This is to repreſent the Vice of Lechery. h. ſh.

203 Fable of the old Man letting his Son ride the Aſs, with Latin and Dutch Verſes. a —

204 An Hoſpital for People in all Degrees of Life or Buſineſs. h. ſh.

205 A Biſhop firing of a Cannon, ſeveral Men ſtanding by. *This Cannon is ſealed, &c.* h. ſh.

206 King Charles I. kneeling —— a Rock in a Storm. 8° 1649

207 A March of Soldiers turning about, a Waggon at laſt. Engliſh Verſes at bottom. h. ſh.

208 *Generaliſſimo Heertog. van Fridland*, Feb. 25. 1634. a dark Piece fighting. In four Stories. h. ſh.

209 A ſolemn League and Covenant, in ſeveral Diviſions. ſh.

210 Hugh Lupus ſitting in his Parliament. h. ſh.

211 *Pompe Funebre de M. Jean Baptiſte de Taſſis.* ſh. —45

212 Opinion ſitting in a Tree; Verſes in Engliſh; a Conference between Opinio and Viator; a Gentleman ſtanding on one ſide of the Tree, and on the other ſide a Fool watering the Tree. h. ſh.

213 A Patentee; the Picture of him ſtanding, Woolfs-head, hooked Fingers, ſcrew Legs, Bags of Money, &c. h. ſh.

214 A Fountain of Pleaſures for ſeven Days, repreſented in a large Sheet. Beauty, Gardens, &c. to the Memory of Johannes Holman. *Diepenbecke delin.*

215	A Battle, or Army of Sweden againſt Oppenheim.	ſh.	
216	*Deorum Græcanicorum Genealogia*, only Names in Squares.	ſh.	
217	Q. Mary of Medicis, K. Charles I. and his Queen ſtanding. The Mayor of London kneeling.*	h. ſh.	
218	*Fons Signatus*, a large Building repreſenting the liberal Arts, and a Fountain ſupported by the Women; a Proof (ſo far) done by *Hollar*.		
219	An Emblem of a Man ſtanding, going between warlike Arms, and Nature of Animals, a Leopard, a Dragon. Serpent, and a Lamb.	[B]	
220	Fame flying, holding the Portrait of Mary de Medicis, Time and Death laying down.	fol.	
221	King Charles I. ſtanding with a Sword in one Hand, and Scales in the other; the Emblem of Juſtice with her right Hand crowning him with Laurel, and in her Left holding the Sceptre, four Lines in French underneath. *This firſt printed from the Plate.*	h. ſh.	
222	The ſame Print alter'd; Shoe-ſtrings inſtead of Roſes; and at bottom a Line of Engliſh.	h. ſh.	
223	The Prince of Orange ſtanding in armour, an Angel holding a Horſe, Fame holding up a Laurel, a Camp at a Diſtance. *La Serre.*	h. ſh.	1639

* This and the ſix following belong to *La Serre*'s Hiſtory of the Journey of *Mary de Medicis* into *England*, and of her Reception there. It is a pompous Folio, with curious Prints of Towns, Seats, and the Palace of *St. James*'s at that Time.

224 Queen Henrietta Maria ſitting, Pallas ſtanding by her.

225 An Alluſion. The Stadthouſe in Amſterdam —— Multitudes of People, Men and Women, ſtanding cloath'd in the Habits of ſeveral Nations, being land and amphibious Animals, Monkeys and Frogs.

226 The Statues or Pedeſtals of Jupiter, Pallas, Mercury and Neptune, with Multitudes of People before them. h. ſh.

227 The Princeſs of Orange ſitting; three Graces offering Palms to her. fol.

228 } Two Sheet Plates of King Charles the
229 } Second's Cavalcade through the City of London to his Coronation, 22d of April 1661. *Four long Slips on each Plate.*

230 Three Perſons endeavouring to blow out the Sun with Bellows.

231 A Man ſitting, holding up above his Head a Mirror, a Woman, a Monkey, and a Globe; ſix Lines in Dutch.

232 An Emblem, repreſenting a Map of the Iſland of Britain and Ireland covered with Armies, and explanatory Verſes at Bottom. ſh.

233 A great Letter T. On one Side of it a Horſe, on the other a Bullock with four Men. *It is the firſt great Letter in Ogilby's Homer's Odyſſey.*

234 St. George fighting with the Dragon; an Ornament to a Letter I, in *Aſhmole's Order of the Garter*, p. 1.

235 A Roman Army aſſaulting a Citadel under their Shields, lock'd together after the Teſtudo Manner. *Spelmanni Aſpilogia*, p. 27.

236 Two Roman Soldiers, with ſeveral military Enſigns, and Ruins at Rome. *Vide Spelmanni Aſpilogia*, p. 15. 4°

237 Four ditto with military Enſigns before the Emperor, *ibid.* p. 16. 4° 1653

238 A great Letter S, with a Proſpect of a Country Houſe and two Men, one mending a Plough, *ibid. and in Ogilby's Eſop.*

239 A Head Piece to Ogilby's Virgil, five Boys one with a Crook, &c. p. 1.

240 A great Letter V, a Shepherd tending his Flock, *ibid.* p. 1.

241 Another Head Piece, Boys playing with a Satyr, *ibid.* p. 7.

242 Ditto Boys playing with a Goat, ibid. p. 11.

243 Ditto Boys crowning a Lion, *ibid.* p. 19.

244 A great Letter M, four Figures dancing round a Statue of Ceres, *ibid.* p. 23.

There are ſeveral other Head and Tail-pieces and great Letters in the ſame Book that appear to be Hollar's, but as they have not his Name, are omitted.

CLASS

CLASS III.

Maps, Plans, Views, and Proſpects.

1	LONDON in a large View, two Yards and half long, from Weſtminſter to beyond St. Catherine's, with Latin Verſes at the bottom, by *Edward Benlowes*, Eſq; dedicated to Queen Henrietta Maria and William Prince of Orange; and ſold at Amſterdam by *Corn. Danckers.*	7 ſh.	1647
2	The Royal Exchange of London, with Latin and Engliſh Verſes in the Compartment for the Title; and appendant thereto, Sir Thomas Greſham's Head as in a little Medal.	ſh.	—44
3	Another View of the Royal Exchange (ſmaller.)	e—	
4	A View of the Tower of London.	e—	
5	The Piazza in Covent Garden.	e—	
6	St. Mary Over's Church in Southwark. [*Theſe laſt four are one Set.*]	e—	—47
7	Lambeth Houſe, (long half Sheet.)		—47
8	White Hall.		
9	*Civitatis Weſtmonaſterienſis pars.* [*being the Parliament Houſe, Hall and Abby.*]		—47
10	Weſtminſter Hall. [*Theſe four are of a Size, and a different Set.*]		—47
11	A ſmall View of London from over the Water,		

	Water, chiefly below Bridge, and as far as St. Paul's.	c —	
12	A ſmall View of Lambeth and Whitehall.	c —	
13	A ſmall View of Tothill Fields.	c —	
14	A ſmall View of Windſor Caſtle. [*Theſe four are a Set.*]	c —	1644
15	Iſlington by the Water-ſide.	b —	—65
16	A View of London by Iſlington.	b —	—65
17	Another Proſpect by Iſlington.	b —	—65
18	Proſpect on the North Side of London.	b —	—65
19	The Waterhouſe at Iſlington.	b —	—65
20	Another View of the Waterhouſe by Iſlington. [*Theſe ſix are a Set.*]	b —	—65
21	A Proſpect of Greenwich for many Miles, to London, &c. (near a Yard long) with four Latin Verſes thereon.	2 ſh.	—37
22	Part of a View of London below Bridge, the Tower of London, &c.	a —	
23	A View of Richmond.	h. ſh.	—38
24	A Proſpect of Arundel Town and Caſtle Weſt Side.	h. ſh.	—44
25	A Proſpect of the Inſide of the Gatehouſe next the Court at Waerton, being the North Side. *Richard Hall delin. Thoroton's Nottinghamſh.* p. 98.	h. ſh.	—76
26	London in a ſmall Ground Plan of one Mile in an Inch.	c —	
27	London from the Top of Arundell Houſe.	b —	
28	A Map or Ground Plot of the City of London and the Suburbs, within the Juriſdiction of the Lord Mayor, ſhewing the preſent Condition ſince the laſt ſad Accident of Fire: The blank Space ſignifying the burnt Part, and		

	where the Houſes are expreſſed yet ſtanding. With a general Map or Ground Plot of the whole City of London and Weſtminſter, and all the Suburbs, (in a little Compartment below) by which may be computed the Proportion of what is burnt with what is ſtanding, *(in a ſmall Sheet.)*	ſh.	1666
29	A Map or Ground Plot of London, the Blank ſignifying the burnt Part without the Plan at bottom, *ſomething ſmaller than the above.*	ſh.	—66
30	A new Map (or Ground Plot) of the Cities of London and Weſtminſter, and the Borough of Southwark, with the Suburbs; ſhewing the Streets, Lanes, Alleys, Courts, with the other Remarks, as they are now truly and carefully delineated; and the Proſpect of London, as it was flouriſhing before the Deſtruction by Fire over it. Sold by *Robert Green* and *Robert Morden, (a large Sheet.)*		—75
31	London, without any other Title or References, in a ſmall Ground Plot.	c—	
32	A Map of both Cities, London and Weſtminſter, before the Fire, with References, (*about the ſame Size.*)	d—	
33	London, and the Liberties of Weſtminſter, another Ground Plot, with References, *(ſomewhat larger.)*	e—	
34	London, inſcrib'd in a Compartment, with a Diſtich in it, ſhewing this to be the Landſcape and true Profile) with References, *(about the Size of half a Sheet.)*	h. ſh.	

35	A true and exact Proſpect of the famous City of London, from St. Mary Overies Steeple in Southwark, in its flouriſhing Condition before the Fire: In a View about three Fourths of a Yard long; and underneath, *(in the ſame Plate)* another Proſpect of the ſaid City taken from the ſame Place, as it appeareth now after the ſaid Calamity and Deſtruction by Fire, *of the ſame length.*	2 ſh.	1666
36	The Proſpect of London and Weſtminſter, taken from Lambeth: Beginning at Peterborough Houſe and ending at St. George's Southwark; in a large Draught of four Sheets; the whole about a Yard and three Quarters long, with Figures and Letters referring to the chief Buildings mention'd at bottom, *no date.*		
37	A New Map of the Cities of London and Weſtminſter, with the Borough of Southwark; and all the Suburbs *(being a Copy)* ſhewing the ſeveral Streets, Lanes, Alleys, and moſt thorough-Faires. Being a ready Guide for all Strangers to find any Place therein. *Drawn firſt by W. Hollar in* 1675. Sold by *Robert Greene.*	2 lar. ſh.	
38	Ogilby's Plan of London in 20 Sheets, 16 Plates near done by *Hollar*; the others finiſh'd by the Graver of another Hand.		
39	London, a ſmall Proſpect, long and round at the Ends.	f —	
40	An Exact Survey of the Streets, Lanes,		

and

and Churches, contained within the Ruins of the City of London, firſt deſcrib'd in Six Plates, by John Leake, J. Jennings, W. Marr, W. Legbourne, T. Streete, and R. Shortgrave, in Dec. 1666; By the Order of the Lord Mayor, *&c.* of the ſaid City: *Reduced here into one entire plate, by J. Leake, publiſh'd by the Care and Charge of N. Brooks, in two Sheets.* — 2 ſh. — 1667

41 A Map of the Iſle of Man with eight little Proſpects about it of the Iſland and principal Places in it; and at the bottom on one ſide the Arms of the Iſland, and on the other the Arms of Lord Fairfax. (*In Chaloner's Treatiſe of this Iſland, joyn'd to King's Vale Royal of England, fol.* 1656. *The Proſpects only ſeem of Hollar's Etching.* — d — — 56

42 A Proſpect of Cheſter, the South Weſt Side, with a Ground Plot of it, with Arms and Medals, and on the left hand, at bottom, a ſmall Map of Cheſhire, *King's Vale Royal of England.* — ſh.

43 A Proſpect of Glaſtonbury Town from the South-Weſt, dedicated to Elias Aſhmole. *Dugdale's Monaſt.* Vol. I. p. 2. — h. ſh.

44 Another of Glaſtonbury from Compton Hill, with the Plan of the Abby, dedicated to T. Stanley, Eſq; *Dugdale's Monaſt.* Vol. I. p. 2. — h. ſh.

45–48 Four ſeveral Proſpects of Elizabeth Caſtle in the Iſle of Jerſey. — b — — 50

49–53 Five Views of Dover, as Dover Cliff; another Proſpect of it from the Sea: — — 51

Dover

	Dover Caſtle, and another Proſpect of it from the Weſt-Side, &c.	b —	
54	A View of Pemſey in Suſſex.	b —	
55	Divers Views after the Life of W. Hollar: *P. Tempeſt ex.* being a Title Page ſo inſcrib'd, in a Compartment of Fruits, and Fiſhes.	b —	
56	Part of Plymouth Sound.		1676
57	Another View by Plymouth.		—76
58	Another View by Plymouth, at Cat-water; with Plimſtoke in proſpect.		—76
59	A View of Calais.		
60	Deal Caſtle.		
	[*Theſe from* N° 44 *are a Set.*]		
61 to 66	Six ſeveral Views by Albury in Surry, (the Earl of Arundel's Seat.)	c —	—45
67	The North Proſpect of the Earl of Arundel's Houſe in London.	d —	—46
68	The South Proſpect of the ſame Houſe. *Adam a Bierling delin.*	d —	—46
69	The Weſt Proſpect of Albury, the Earl of Arundel's Seat.	ſh.	—65
70	A great hollow Tree, twenty-ſix Feet round at bottom with a Door in the Trunk, and Stairs within up to the Top; thirty-three Feet high, where there is a Square Turret, thirty-four Feet about, and People in it. *Langley Park near Windſor.*	4°	—53
71	The Yew Tree in *Anſley* Park, a Bower in it, and a Ladder to go up into it.		
72	Divers Proſpects in and about Tangier, exactly delineated by W. Hollar his Majeſty's Deſigner, Anno 1669, and etch'd by him. Beginning (in the		

ſame

	ſame Plate under that Title) with the Proſpect of the North-ſide of Tangier, regarding the main Sea, &c.	c —	1673
73	The South-Eaſt Corner of Tangier.	c —	
74	Part of Tangier from above, without the Water Gate.	c —	—70
75	Proſpect of the lower Part of Tangier, from the Hill Weſt of Whitehall.	c —	
76	Proſpect of York Caſtle at Tangier from the Strand, and the North-Weſt.	c —	
77	Proſpect of the Inner part of Tangier with the upper Caſtle from the South-Eaſt.	c —	
78	Proſpect of the Country from Peterborough Tower, Weſtward of Tangier.	c —	
79	Proſpect of the Weſt Front of Tangier Caſtle.	c —	
80	The lower Inner part of Tangier with York Caſtle, &c. from South Eaſt.	c —	—73
81	Proſpect of the Weſt-ſide of York Caſtle at Tangier, oppoſite to the upper Caſtle, taken from the Hill before the Gate.	c —	—69
82	Proſpect of the Grounds about Henrietta Fort.	c —	
83	Proſpect of the Bowling-Green at Whitehall, by Tangier.	c —	
	Theſe Twelve are a Set, without you add the Three following long Slips, of half a Sheet.		
84	Proſpect of Tangier from the Weſt.	h. ſh.	
85	Proſpect of Tangier from the S. E.		
86	Proſpect of Tangier from South-Eaſt.		
87	Newark Abbey in Surrey.	a —	
88	Bramber Caſtle.	a —	

89	Thetford Abbey.	a —	
90	Queenſborough Caſtle in the Iſle of Sheppy.	a —	
91	Ruins of Bramber Caſtle in Suſſex. [*Theſe Five are a Set.*]	a —	
92	Wiſton Place.	b —	
93	Haſcomb Hill in Surrey.	b —	
94	Ruins of Bramber Caſtle in Suſſex. *A larger View than before.*	b —	
95	Portſmouth in Proſpect, and over to the Iſle of Wight.	b —	
96	Old Shoreham (in Suſſex.) [*Theſe Five, and London from the Top of Arundel Houſe, go together.*	b —	
97	The North Proſpect of Canterbury, with the Ground Plot of the City, and View of the South-ſide of Chriſt-Church, and the Cathedral, after Tho. Johnſon; dedicated to Gilbert (Sheldon) the Archbiſhop, by John Ogilby; *a large Sheet.*		
98	Two different Proſpects of Warwick with a Ground Plot of the City, on one Sheet. *Dugdale's Warwickſhire,* p. 298.	ſh.	1654
99	Two Proſpects of Coventry in Warwickſhire with the Ground Plot, *in one Sheet plate. Dugdale's Warwick.* p. 86.	ſh.	
100	The Map of Knightlow Hundred in Warwickſhire. *ibid.* p. 4.	ſh.	
101	The Proſpect of Guy's Cliff in Warwickſhire, with a draught of the ſaid Guy Earl of Warwick's Statue in St. Mary Magdalene's Chapel; and the Picture of John Rous the Antiquary,		

from

	from an Illumination of his own in an ancient Roll concerning the Earls of Warwick; *all in one half Sheet. Dugdale's Warwickſh.* p. 184.	
102	The Ground Plot of Kenelworth Caſtle. *ibid.* p. 160. *Hollar's Name is not to it.*	h. ſh.
103	The Proſpect of Kenelworth Caſtle in the ſaid County, in three different Views, *upon one Sheet. ibid.* p. 160.	ſh.
104	The Proſpect of Compton Houſe in Warwickſhire. *ibid.* p. 463.	e —
105	Proſpect of Maxtore Caſtle in that County. *ibid.* p. 728.	c —
106	Two different Proſpects of Tamworth in the ſaid County, *on one half Sheet. ibid.* p. 816.	c —
107	The Proſpect of Birmingham, in a ſeparate Plate, *ibid.* p. 645. [*The three laſt Plates have not Hollar's Name.*]	c —
108	A View of the Town of Hull and the Humber, with a Bird ſight Proſpect of Kingſton upon Hull; at a Corner of the bottom part is a ſmall Map of Lincolnſhire, with a part of Yorkſhire and Nottinghamſhire.	h. ſh.
109	The Proſpect of Cambridge, from London Road, with the Ground Plan, Arms of the Colleges, and ſuch Nobles who have borne the Title of the Earldom.	h. ſh.
110	Proſpect of Oxford from the Eaſt, with the Ground Plan; and Arms of the Colleges.	ſh.
111	Boſcobell Houſe, and White Ladies,	h. ſh.

112 Amœniſſimi aliquot Locorum in diverſis Provinciis jacentium Proſpectus, &c. a W. H. inſculp. Lond. and under this Title, in the ſame Plate, a View of St. John's, by Straſburg, a Church Spire. a — 1643 and —44

113 A Proſpect of Coln, at a diſtance; near the Port is a high round Tower, and People walking towards the Port. a —

114 A Proſpect up the Rhine of Lewenberg, Drachenfels, Godeſberg, by Bonn, two Men walking towards the Port, ſmall diſtant Hills and Towns. a —

115 A Proſpect of Bonn, more diſtinct, a great Houſe and a ſmall Gate, a Man on Horſeback riding towards it. a —

116 A Proſpect of Straſburgh, two Men ſtanding pointing to ſome large cover'd Boats, before ground. a — —30

117 A Proſpect of Coblentz and Hermenſtein, on a Mountain or Hill. a —

118 A Proſpect of Mullem. Rhenus fl. a —

119 Collen, by Cunſberts Thurn. The high round Tower, two Men and three Women going towards the Gate. a — [*The laſt Eight are a Set.*]

120 Lorentzbery by Prague. Proſpectus aliquot locorum diverſus, &c. Lond. e — —43

121 Another View of Bonn, by the Rhine; a piece of Ruins, on the fore ground two Men ſtanding looking towards the Sea. e — —34

122 Hemſen by Mechelem. e —

123 Another View of Colln and St. Severin, a Windmill on a Hill near the middle. e —

124 Bruſ-

124	Bruſſells, a piece of the Walls and the Towers.	e —	
125	A Proſpect by Duren.*	e —	
126	The Holtzpfort of Duren.*	e —	1664
127	A Proſpect along the River Xelda, at Prague.	e —	
128	Herbipolis Wurtzburg, a City on a Hill; Hollar delineavit in Legatione Arundeliana ad Imperatorem.	e —	—36
129	A Proſpect of Mentz.	e —	—34
130	Another View of Bonn, by the Rhine.		
131	Arx Moguntienſis; a City near the River Side. [*Theſe Twelve are a Set.*]	e —	
132	A Proſpect of Maſbach by the Danube.	e —	
133	A Proſpect of Nidder-attaich by the Danube.	e —	
134	A Proſpect from the Deſign of J. Peeters.	e —	
135	A Proſpect of the River Danube.	e —	
136	A Proſpect of Reineck by the Rhine.	e —	
137, 138	Two ſeveral Proſpects of Paſſau.	e —	
139	A Proſpect of Duytz and Colln.	e —	
140	A View of Nonnendverdt by the Rhine.	e —	
141	A View of the Bridge at Prague.	e —	
142	Another View of Drachenfels and Levenburg.	e —	
143	Another Proſpect by Duren, Jan. 2d [*Theſe are another Sett*] two of this Sett, are above, mark'd thus, *	e —	—49
144, 149	Six ſeveral Views at Straſburg; *delin.* 1629, 30.	c —	
150	A Proſpect of Canſtatt and Munſter by the Neccar; *delin.* 1628.	e —	
151	A Proſpect of Rotten Tower at Augſpurg. *M. Merian delin.*	e —	

152	A View of Eſlingen by the Neccar; *delin.* 1629.	e —	
153	A View of Ingolſtatt by the Donaw.	e —	1665
154	A Proſpect by Stutgard.	e —	
155	Another Proſpect by Stutgard. [*Theſe twelve are a Set.*]	e —	—63
156	A Proſpect of Ruddeſheim by the Rhine.	a —	
157	A Proſpect of Shenken Shantz and other Towns along the Rhine.	a —	
158	A Proſpect of Lillo by the Shelde.	a —	
159	A Proſpect of Emeric by the Rhine.	a —	
160	A Proſpect of Philip's Shantz and Antwerp.	a —	
161	A Proſpect of Hochſt and Gelderſpach.		
162	A Proſpect of Roorort by the Roer.	a —	
163	A Proſpect of Straſburgh.	a —	—43
164	A Proſpect of Waſſertzoll by Straſburgh.	a —	
165	A Proſpect of Dormanſkirk and Rindorp.	a —	
166	A Proſpect of Campen.	a —	
167	Bonn along the Rhine. [*Theſe twelve are another Set.*]	a —	
168	A large and diſtinct View of St. Mary's Church at Tongerlo in Brabant, with the Convent, Abbey, Library, Gardens, &c. *Leo Van Heil delin.* a *large Sheet. Caſtella & Prætoria Nobil. Brabantiæ,* p. 124.	ſh.	—50
169	Another large and diſtinct View of the Monaſtery of Groenendael, near Bruſſels. Dedicated to Peter Parys, Prior thereof, by *Peter Van Avont. Caſtella & Prætoria Nobil. Brabantiæ,* p. 68.	ſh.	—49
170	A View of Savonere half a League from the Town of Spaw.	b —	

171 Another

171	Another View of the Monaſtery of Groenendael; or, Viride Valle by itſelf on the ſide of the Pond, dedicated to Peter Parys by *P. Van Avont. As the larger Piece was before.*	c —	1647
172	A View of the Monaſtery of Rothendael (Rubræ Vallis) Dedicated to Adrian Vander Reeſt, Prior thereof, by *Peter Van Avont.*	c —	—48
173	A View of Antwerp, with the Oeſterhuys at a diſtance beyond the Bridge. *Sebaſtian Vranx inv.*	c —	
174 5 185	Ruinæ aliquot: ſive, Antiquitatis Romanæ Monumenta a Sebaſtiano Vranck olim delineata. Eleven more ſeveral Views of theſe ancient Ruins, in the ſame ſmall draught with the Title.	f —	—50 —51 —73
186	Louving in Ireland.	c —	
187	Tyrus by Sidon. *J. Peeters inv.*	c —	
188	A View up the Maeſe with a Coach paſſing along in a Ferry-Boat, &c. *J. Peeters inv.*	c —	
189	Dordrecht. *J. Peeters inv.*	c —	
190	A Ground Plot of the City of Candia.	h. ſh.	—68
191	A View of Beſagno.	f——	—65
192	A View of S. Julian D'Arba.	f——	
193	Another View of S. Julian D'Arba.	f——	—66
194	A View by Genoa.	f——	
195	Another View by Genoa.	f——	—65
196	Another by Genoa. [*Theſe laſt Six are a Set.*]	f——	—69
197	A ſmall Proſpect, in a narrow Plate, without any Name, repreſenting a hilly Country, the Sea in View, and a Man wading to Shore from a Ship with Goods on his Back, &c.	e —	

198 Another very ſmall View, of the ſame ſize, ſhewing the Town of Naerden, at a great diſtance. e —
199 Under-Aſſaw in the like Dimenſion. e —
200 Ugſiep, Muyen, and Amſterdam in the like diminutive View. e —
201 A Storm-piece, with the Waves in long foaming Furrows, in the ſame ſize. e —
202–204 Three more of the ſame ſize with the Sea and Ships. e —
[*Theſe eight belong to one Set, probably.*]
205 Drachenfels Levenberg and Konigs Winter, along the Rhine. c —
206 Nonnenwerdt and Rolandſeck along the Rhine. c —
[*Theſe Two Views are longer than what are of the ſame in a Set.*]
207 Amœniſſimæ aliquot Locorum in diverſis Provinciis jacentium Effigies a W. H. delin. & ſculp. Colon. Agrip. and under this Title a ſmall View of Prague. g —— 1635
208 Another View by Prague.
209 Of Prague, in another ſmall View, from St. Lorentzberg to Schloſs.
210 A View of Nurnberg.
211 A View of Augſburg and St. Ulricks.
212 Wurtemberg by the Neckar.
213–216 Four ſmall Views, at and by Straſburg.
217 A View by Spier to Der Thumb.
218 A View by Hanaw, up to Steinheim.
219 A View of Frankfort.
220 Ruddeſſheim in Rinckow.
221 Cobolentz and Ehrenbreitſtein.

222 A View of Drachenfels.
223 Of Collen from St. Severin to Duetz. 1645
224 Another of Collen, with the Beyen Tower, and new Bulwark.
225 A View of Duren.
226 A View of Weſel.
227 A View of Delfſhaven.
228 The Zuyder Zee (or South Sea.)
229 The Zuyder Zee, another Sea-piece.
230 Of the Meer; another Sea-piece.
[*Theſe Twenty-four are numbred, and are one Set; ſame Bigneſs.*]
231 A Proſpect without a Title. A River on the fore Ground with a Barge in it; Woods and Hills behind. e —
[*This belongs to the Eight following.*]
232 Donanſtauff along the Danube; (in an Oval.) b —
233 The Texel. e —
234 Another View of Prague by the River Molda. e —
235 Randerigal by the Danube. e —
236 A View of Rhenen, after *J. Peeters.* e —
237 A View of Sebins by the Donaw. e —
238 Wiedt and Platfern, with the Donaw running between them. e —
239 A View without Title, having a Tower, Bridge, Windmills, &c. in View. e — —76
240 Another View of an old Building, River, a Man a fiſhing, &c. after Gerardus; without a Title. e —
241 A View of Muyderberg. e —
242 A View of Ober Weſel and along the Rhine. e —
243 A View of Wageninghen. e —
244 A View of Harlem. e —

245	A View of Milke by the Donaw.	e —	
246	A View of Regenſpurg.	e —	
247	A View of Bonn, in a different Proſpect.	e —	
248	The Tower of Mentz and along the Rhine.	e —	
249	Kronenburg on a Rock, with the Emblem of Gratitude in the Stork carrying its aged Parent.	e —	
250	A View of Paſſau. *(different from the two before.)*	b —	
251	A View of a Houſe and Gardens, with the Virgin Mary, and the Infant on her Arms, on a Camel, ſhining down upon it.	e —	
252	Old Ruins, after Vrank.	a —	1676
253	Another View of Ruins, with a large round Tower.	a —	
254	Willebrock by Boom, with Mechelen at a diſtance, after J. Brughel.	d —	
255	A Plan of the City of Ninive, with an Account of its Dimenſions.	d —	
256	Boyen Tower with the new Bulwark, with a View of Colen and Duytz by the Rhine.	b —	
257 } 262	A View of the Congratulations paid to Count de la Tour, upon his publick Entry into Holland after the Concluſion of the Peace between Spain and the Empire with the States, with Fire-Works and Title with the Arms. *Five Plates without the Title.*		—50
263	The Caſtle of Monjardin, with the French Inſcription, giving an Account of Emprardus, and the Incorruption of his Corps after 400 Years. *Ab. a Diepenbeck delin.*	h. ſh.	—50

264	A View of the Savoy, next the River of Thames.	a —	
265	Proſpect of Windſor Caſtle, from the S. E. with a Bird-ſight View of the whole Building and Town. *Aſhmole's Order of the Garter*, p. 130.	ſh.	
266	Proſpect of Windſor Caſtle from the North. *Aſhmole*, p. 150.	ſh.	1667
267	Three other Proſpects of Windſor Caſtle and Town from South S. W. and Weſt S. W. alſo Weſt and by South, *in one Sheet*. *Aſhmole*, p. 130.	ſh.	
268	A Map of Æneas's Voyages, according to Virgil's ſix firſt Æneids. *Ogilby's Virgil.*	ſh.	—53
269	The Ruins of Perſepolis, &c.	ſh.	—63
270	A Map of Antoninus his Itinerary thro' Britain, with the Engliſh Names of the Places joined to the ancient Roman ones. *Antoninus's Itinerary* by *Burton*.	ſh.	
271	The ſeveral Forms how K. Charles his Army quarter'd in the Fields, being paſt Newcaſtle, on his March to Scotland, Anno 1639. Dedicated to the ſaid King Charles, (whoſe Picture is here etch'd under the Dedication) by Tho. Sandford. Quarter Maſter.	ſh.	
272	A View of the Diſpoſition of a ſingle Regiment of Infantry in the Field, according to the Military Diſcipline at that time, under K. Charles; *(ſeeming another Sheet of the foregoing Work.)*	ſh.	
273	A Battalion of his ſaid Majeſty's Army, as drawn up by his Command, before the Diſſolution of his Forces, on the		

Con-

	Concluſion of the Peace, (with the Scots.)	h. ſh.	
274	A Map of King Charles's Camp, or Leaguer in the North 1639.	ſh.	
275	An emblematical View of the Civil Wars and Troubles in England, in King Charles I.'s Time, in a Map of England and Ireland, with ſeventeen ſmall hiſtorical Prints at top and bottom. *Ruſhworth's Collections*, Vol. I. *Hollar's Name is not to it.*	ſh.	
276	Gratz, a large Proſpect of the River and City, *in two Sheet plates.*		
277	Hildeſheim oppidum ; *one Sheet.*	ſh.	
278	A Plan or Proſpect of Siena. Six Balls the Arms.	ſh.	
279	Roſtochium Urbs ; *a Sheet.*	ſh.	
280	Oſnabrug Urbs, *a Sheet* ; the Arms a Wheel.	ſh.	
281	Civitas Oldenburgenſis ; *a Sheet.*	ſh.	
282 283	The City of Florence, *in two Plates* ; the Arms ſix Balls.	ſh.	
284	Lucern ; at bottom an Executioner putting out one Eye of a Biſhop, another with a Sword to cut off the Head of a Saint kneeling.	ſh.	
285	The City of Ferrara ; *a Sheet.*	ſh.	
286	Breda, the Arms three Croſſes ; *a Sheet.*	ſh.	
287	The City of Nuremberg, a Plan ; *Albert Durer*'s Head in a ſmall Circle on the Compartment.	ſh.	
288	The City of Pavia ; *a Sheet.*	ſh.	
289	A Proſpect. Prætorium de Rivieren.	ſh.	1651
290 299	Ten German Views of *Hollar*'s firſt manner, publiſhed by *Hogenberg*, the firſt only has *Hollar*'s Name to it ;		

viz.

	viz. 1. of Prag. 2. Kochaus. 3. Eſſingen. 4. Prag. 5. by Straſburgh. 6. *no Name.* 7. Bruſſeck. 8. Reinbruck. 9. Reinbuck zol hauſs. 10. Shiff-maſh.	f ——	
300	Tabingen a City. *Hollar Pragæ fec. This looks to have been ſome of his firſt Works.*	d —	
301	Solfaterra, Holes in the Ground, Smoak ariſing out of them.	g ——	
302	View of a Town in Holland, great Houſes on one Side, an Arcade at the End, Columns ſupporting a Ship, over a part of a Bridge: Multitudes of ſmall People, alſo many Boats and Barges on the Water, crouded with People. *No Date, Title, or Name of Hollar.*		
303	Three Proſpects of Hurſt Caſtle, Porcheſter Caſtle, and of the Weſt Side of Cowes Caſtle. *Hollar and F. Place fecit.*	c —	
304	Alt Margraven Baden, a Proſpect.	e —	
305	A Map of the County of Middleſex.	d —	1667
306	A Map of the Kingdom of England.	h. ſh.	—67
307	The South Side of Windſor Caſtle, and at bottom a new Map of Berkſhire; *a large Sheet.*	ſh.	—66
308	Africa, a Sheet Map.	ſh.	—66
309	Great-Britain, a Map of England, Scotland, and Ireland; Plan of London, and under it London in Flames; Plans of York, Oxford, Dublin, Edinburgh and Cambridge.	ſh.	—67
310	Map of Denmark, the Baltick Sea.	ſh.	—67
311	A Map of Italy.	ſh.	—69

312 England, a Sheet Map; round about it ſmall Views, 30 of them; of the principal Cities in England.

313–320 Small Maps of Berkſhire, Cheſhire, Hertfordſhire, Middleſex, Norfolk, Staffordſhire, Surry, Suſſex. 1670

321 Syria Veteris Deſcriptio. d —

322 Candia, a Map, Proſpect of the City, and other ſmaller Cities in that Iſland. ſh. —68

323 The City of Candia, with the Turkiſh Army about it; *a ſmall Plate.*

324 A new Map of Ireland, *a Sheet Plate*, and four chief Cities. —53

325 A View of a City on a Hill with Walls about it, and a lower part or Town environ'd with faſcine Walls, a Tablet hanging to a Tree; *no Name or Date to it.* ſh.

326 A ſmall Map of Berkſhire, with a View of Windſor at the Top. *Aſhmole's Hiſtory of Berkſhire.* —71

327 A ſmall Map of Africa, between an Elephant and a Rhinoceros; *being a Head Piece for Ogilby's Hiſtory of Africa.*

328 Babylon; a Plan of it and the Tower of Babel. h. ſh. —42

329 A Plan and View of a City, *no Name to it*, walled round almoſt circular. Stairs aſcending to the Gate or Entrance of it. ſh. —43

330 The Proſpect and Church of Merebeck. ſh.

331 Edinburgh, the City from the South, *in two Sheets.* 2 ſh.

332 Oxford City, a Plan and a Proſpect. ſh.

333	Brietenfeld, Linckel, Clein Wiederitſck, &c. the Portraits of three Generals, in Ovals. An Engagement and Field of Battle.	ſh.	
334	A Proſpect of an Indian Town by the Sea ſide, Forts and Ships near it; underneath is a Plan of a City near the Coaſts, and many Ships, in a Square; the Manufacture is Blacks making Sugar.	ſh.	
335	The Siege of Saldtfield in May 1640. a German Title; the Armies drawn up.	ſh.	
336	Another City in Germany beſieged, a great many Tents on the fore ground, Women waſhing and cooking.	ſh.	
337 } 338 }	A long Slip Print, *in two Plates:* Delineatio Claſſium, Hiſpanicæ, Anglicæ & Hollandicæ juxta Dælam & Sanduicum.		1649
339	S. Maria de Monte Serato.	ſh.	—49
340	A mountainous Rocky View, a Houſe of a ſquare form, at ſome diſtance a Church and a Village.	ſh.	
341	Deſcriptio Majoris Cartuſiæ, Montium & Ædificiorum dependentium. *In four Sheets, very rare.*	4 ſh.	—49
342	Minda Saxoniæ inferioris, &c. *a Sheet.*	ſh.	
343	Hattuan, a Proſpect of the City, under it a Plan of the ſame.	ſh.	
344	Bacharach in Germany, two Views of it in Slips one over the other; the Coat of Arms at the Top, a Lion paſſant over Lozenge, Arg. & Vert.	ſh.	
345	Onoltzback, a View of it; the Arms in ſeveral quarterings; *a half Sheet Slip.*		

346 Co-

346 Coburgium inter Antiquioris Franconiæ Civitates, hodie Aula illuſtri & Collegio Gymnaſtico celebre, a View of it; this Title in the middle, and a Coat of Arms each ſide; *a half Sheet Slip.*

347 Leodium Civitas; *a Sheet plate.* ſh.

348 Aſylum Patris Franciſci, a high Mountain in the middle of the View. Another View on the ſame Plate; the Arms three Bees, and has the Pope's Mitre and Keys. ſh.

349 Rotterdam, *a large Sheet*; the Arms four Lions in quarters, a Pale at bottom of the Shield. ſh.

350 The Ground Plot of Canton. *Ogilby's China*, Vol. I. p. 36. *It is without Hollar's Name.* ſh.

351 Marcoduri Civitas in ducatu Juliacenſi; *a Sheet plate, Hollar delin.* 1634

352 A View of a City upon a Hill Side, at bottom a Man ſitting drawing; another View at the bottom of the Plate with Hills, and a Church at top of one of them. ſh.

353 Piſa, a Plan and View, and the Tower at one Corner, a large Square at bottom to inſcribe the Arms of Florence, viz. ſix Balls. ſh.

354 The Iſland of Malta, the Arms at one Corner. ſh.

355 A View of a City towards the Riverſide, a Bridge over it about the middle. And another View to the Land Side, two Men ſtanding and pointing towards the City; *both in the ſame Plate.* ſh.

356 Hala, the Imperial Eagle the Arms; and at the other end a Croſs. ſh.

357 Hamburgh; a Plan of the City. ſh.

358 A Plan, a Church or Religious Convent at one End, at a diſtance from another ſmall Church are Numbers of ſmall Figures going round like a Proceſſion, a Village, Houſes ſcatter'd. ſh.

359 Freyburg in Uchtlandt, a great Church, in the middle a high ſquare Tower. ſh.

360 A little fortified Town ſtanding in the midſt of Water, Woods, Hills, Vineyards, &c. at bottom a Man ſtanding, holding a Pole-ax in his Hands behind him, another ſtanding in white by him. ſh.

361 St. Goar; State of St. Goar by the Rhine, the Arms above in the middle.

362 Goa; the Arms of Portugal at the right Corner. ſh.

363 Mountains cover'd with Vineyards and Woods, and a Town near the border of a River; a Barge ſailing near the bottom: Another in the ſame plate, under it a prodigious high Mountain, a City below it. A Cartel of a Skin of a Goat, the head in the middle part. ſh.

364 } A View of Olnoſback, *in 2 ſheets*, with
365 } little References to the ſeveral Parts. 2 ſh.

366 A Ground Plot or View of Ratiſbon. ſh.

367 Philipſburgh Fortification and Siege. ſh.

368 Bonn Proſpect and Plan, *in one Sheet.* ſh.

369 Torrencis Abbatiæ in Comitat. Devon. Dedicated to John Stowel. *Dugdale's Monaſt.* Vol. II. p. 632. *without Hollar's Name.* ſh.

370	Prague, a large Proſpect, *in three plates.* drawn 1636, and done at Antwerp.		1649
371	An Arch rais'd to the Honour of Leopold Arch-Duke, with Arms and Trophies.	h. ſh.	—48
372	Genep Fortifications, in 1635.	h. ſh.	—50
373	Thonaw a River, in two Proſpects.	h. ſh.	
374	Regenſburg a long Bridge, riſing Sun in the middle.	h. ſh.	
375	Regenſburg, a very long Slip Print, the Name over the great Church.		
376	Inſula Purgatorii S. Patricii.	8°	
377	The Plan of Collen upon the Rhine, with Coats of Arms at bottom.	h. ſh.	—33
378	The Proſpect of Collen with Arms at bottom, and the Imperial Eagle in the middle at top.	h. ſh.	
379	Fleckenſtein, a high Tower.	4°	
380	Ticinum, vulgo Pavia; *a large Sheet.*	ſh.	
381	Heidelberg, upon the Neccar; *a large Sheet.*	ſh.	
382	Monachium vel Munich; *a large Sheet.*	ſh.	
383	Aurich, Mienburg, Emmerick, Minda,		
388	Hervordia, and Veſalia. Six Views in long Slips; *the laſt has Hollar's Name.*		
389	A long View of the City of Armentiers in Flanders, and a Plan of the City and Country; beſieged and taken the 30th of May 1647, by Arch-Duke Leopold.	4 ſh.	—48
390	Scenographia Horti Palatini Heidelbergæ exſtructi, 1620.		
391	A Proſpect of the high Tower at Canton, a Chineſe Building. *Ogilby's China,* Vol. I. p. 34.	d—	

392 Proſpect of Aſton Houſe. *Dugdale's Warwickſh.* p. 639. *It is without Hollar's Name.* c — 1667

393 A new Map of Flanders. *A Sheet.*

394 Chur. *A long Plate:* A City with Fortifications round it.

395 Abbildung der ſtat Budeſſin. A City beſieged Sept. 1620. h. ſh.

396 } The Kingdom of England and Prin-
401 } cipality of Wales exactly deſcribed, with every Shire, and the ſmall Towns in every one of them, uſeful for all Commanders, and quartering of Soldiers, in ſix Maps, and the Title, *printed and ſold by* John Garrett, W. Hollar fecit; *the Name of Hollar is only to the Title.*

402 A Map of China, taken by Nieuhoff; *Ogilby's China,* Vol. I. ſh.

403 The City and Caſtle of Batavia; two long Views *on one Plate. It is without Hollar's Name,* ibid. p. 26. h. ſh.

404 Paulo Timon; a View with a Mountain and two Ships. *ibid.* p. 29.

405 Makou; a City, with Water and Ships before it. *ibid.* p. 30. *it is without Hollar's Name.* h. ſh.

406 Water Caſtle by Canton; a Caſtle with Trees. *ibid.* p. 37.

407 A Triumphal Arch at Canton. *ibid.* p. 38. *it is without Hollar's Name.*

408 Ufu; a City with Water before it. *ibid.* p. 67.

409 Pagode; or Temple of Paolinx. *ibid.* p. 78. *it is without Hollar's Name.*

410 Jamcefu; a Pagode with Houſes before it;

it; and of one Side, Water and a Boat. *Ogilby's China*, Vol. I. p. 82.

411 Proſpect of Kajutſin. *ibid.*

412 Proſpect of Xantſui. *ibid.* p. 93. *without Hollar's Name.*

413 The Ground-plot and Form of the Palace of Peking. *ibid.* p. 127. e — 1669

414 Proſpect of the Inner Court of the Emperor's Palace at Peking. *ibid.* p. 126.

415 A Chineſe Sepulchre. *ibid.* p. 178. *without Hollar's Name.*

416 The Wall of China. *ibid.* p. 425. *without Hollar's Name.*

417 A Bridge from Mountain to Mountain, 500 Foot high. *ibid.* p. 133. *without Hollar's Name.* ſh.

418 A View of Dormanſkirk, Rindorp; a Man driving a Cart. b —

419 The Siege of the City of Oppenheim upon the Rhine; with the Swedes and Spaniſh Armies. d — —25

420 A Map of Hungary. ſh.

421 ——— of Aſia. ſh.

422 ——— of Africa. ſh.

423 ——— of America. ſh.

424 A Map of England, with Kings Heads about it in ſmall Squares. ſh.

425 Eton; *half Sheet.* h. ſh.

426 A Plan of Mardyke. ſh. —57

427 A Plan of Old Jeruſalem. ſh. —56

428 A Map of Kent, with the Town and Caſtle of Dover, and Proſpect of Rye. *Vandyke delin. The Proſpects only are Hollar's.* See *Philipot's Villare Cantianum.* 2 ſh.

429 The

429	The River of Tyne leading from the Sea on the Eaſt, to Newcaſtle to the Weſt.	h. ſh.	
430	A Map of Surry (with the Hundreds)	4°	1667
431	A Map of the Holy Land.	ſh.	
432	A Globe or Map of the World.		
433	A Map of the City and Port of Tripoli in Barbary, Plan and Proſpect.	ſh.	—75
434	A Proſpect of the Streights of Sicily.		
435	Faro de Meſſina; a long Slip.		
436	A large Plan and Siege of Landrecy, taken by the Spaniards.	4 ſh.	—47
437	A Plan and View of Philipſburg.	h. ſh.	—35
438	A Map of Enniſhore, a Province in Ireland; with a Head (Lord Donnegal.)		—67
439	Pigot's Houſe, at Thrumpton; the South-ſide. *Thoroton's Nottingham.* p. 15.	h. ſh.	—76
440	Bunney Houſe, the North-ſide. *ibid.* p. 48.	h. ſh.	—76
441	Holm-Pierpont; Proſpect of the Houſe and Church. *ibid.* p. 88.	ſh.	—76
442	Clifton Houſe, the North-ſide. *ibid.* p. 56.	h. ſh.	—76
443	Langar Houſe and Church. *ibid.* p. 108.	h. ſh.	—76
444	Wollaton Hall. *ibid.* p. 222.	ſh.	
445	Oſſington Houſe. *ibid.* p. 358.	h. ſh.	—76
446	The Old Abbey Gatehouſe at Workſop. *ibid.* p. 459.		—77
447	Plumtre's Hoſpital, *ibid.* p. 495.		—77
448	Proſpect of Newark from Lincoln Road. *ibid.* p. 202.	h. ſh.	—76
449	Proſpect of Newark from Hawſon. *ibid.* p. 203.	h. ſh.	—76

450	A Map of the ancient Jerufalem, with the Ichnography, or Ground-Plan; taken chiefly from the Defcription of *John Bapt. Villalpandus, in two Sheets.*		1660 —57
451	Profpect and Ruins of the Abbey of Ofney near Oxford. *Dugdale's Monaft.* Vol. II. p. 136.		
452	Ruins of Gifburn Abbey. *Dugdale's Monaft.* Vol. II. p. 148.	h. fh.	—61
453	A Map of South Wales.		
454	A true Map of the Town and Port of Plymouth, with the Fortifications, as in the late Siege 1643. *a fmall Sheet. In the Narration of that Siege by John White.*	4°	—44
455 465	Eleven Maps of the Fens. *In Dugdale on Imbanking and Draining of Fens. Hollar's Name is only to the laft.*		—61

CLASS

CLASS IV.

Ships, and Sea Proſpects.

1	NAVIUM variæ Figuræ & Formæ.	c —	1647
2	Weſt-Indian Merchant Ship of Holland.	c —	—47
3	Eaſt India Ships of the Dutch Company.	c —	—47
4	The Hull of a Ship, with the Carpenters at work on her.	c —	—47
5	Another View of the Weſt India Merchant Ships of Holland.	c —	—47
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8	Other Dutch Ships of War.	c —	—47
9	The Hoey of Bruſſels, and Convoy of Mechelen, with a Proſpect of Antwerp.	c —	
10	The Dutch Merchant Ships called Ulieten.	c —	—47
11	The Boyers.	c —	
12, 13	Dutch Merchant Ships called Uliet, and another Dutch Ship, ſomething leſs, without Name. [*There are but Twelve of this Sett, the laſt does not belong to it.*]	c —	
14, 17	Four Storm-pieces.	d —	—66

18 Five

18 } Five more in leſs Plates, without
22 } Date; in one there is an Engliſh and French Ship, by their Colours. After *H. Pieters.* b— 1665

23 A Repreſentation of the Battle fought between the Engliſh Fleet, commanded by his Highneſs Prince Rupert, and George Duke of Albemarle in the Royal Charles; and the Dutch Fleet, commanded by Admiral De Ruyter, on July 25, 1666. Together with a Liſt of the Engliſh Ships and Captains, with their Numbers of Men and Guns. *Three Sheets.* —66

24 Another Sea-Fight, or Part of the ſame, with Letters of Reference to many of the Ships, but no Inſcription at Bottom to explain them. *One Sheet.*

25 A Repreſentation of the Engliſh Royal Navy, under the Command of his Highneſs Prince Rupert and the Duke of Albemarle, riding before the Uly, at the burning of above 150 Dutch Veſſels, and the Town of Scheveling, under the Conduct of Sir Robert Holmes, 9th and 10th of Aug. 1666. *One Sheet.*

26 } Two Sheet Maps more of the Royal
27 } Navy, in like Situation, probably Part, or a Sequel of the foreſaid Repreſentation.

28 A View of Tinmouth-Caſtle, Town and Shipping, with the Wrecks of Captains Vicars and Gray; more particularly in a Compartment above,

the

	the Manner how the Water curl'd and ſmoak'd while one of thoſe Ships burnt, after it was ſunk under Water.	ſh.	1673
29	A View of Captain Kempthorn's Engagement in the Mary Roſe, with Seven Algier Men of War: With a Narrative thereof, printed at bottom, from the Letter-preſs. *Hollar was in this Engagement. Ogilby's Africa*, p. 218.	ſh.	—69
30	A Proſpect of Ships on the River Chatham by Sheerneſs. TP. Mark of *P. Tempeſt.*	b—	
31	An old Caſtle, Ship and Boats, three Men on the Fore-ground; ſeems the ſame Hand as the laſt. *Ar. Tooker, ex.*	c—	
32 36	Five Prints of Ships ſailing.		
37 39	Three Views of Sea Fights.		
40	A Frigate, equipp'd for War, under Sail.		—53

CLASS V.

LEONARDO DA VINCI'S, *and other* Italian *Deſigns.*

1	A Roman Sacrifice. *Andr. Mantegnia inv.*	h. ſh.	1638
2 6	Diverſæ Probæ: conſiſting of ſmall Heads, Hands and Eyes, *in five Plates.*	[A] f	—45
7 10	Four ſmall Plates of Heads, from *Leon. da Vinci.*	g—	—45
11 15	Five Plates more of deformed Faces, from *Leon. da Vinci,* two in a Plate.	g—	—45
16 18	Three Pieces more of the like, two in a Plate, by *Leon. da Vinci.* [*There are Six more of this Set, not by* Hollar, *but done by* Lanier.]	e—	—45
19	A Death's Head. *Leon. da Vinci inv.*	8°	—45
20	Ditto, the back Part of the Head.		
21	Trunk of a Man's Body ſideways, without Head or Arms, repreſenting all the Prominencies of the Muſcles, from *Leon. da Vinci.*	[C]	—45
22	Another like Repreſentation, with the Head and Arms, having the Skin off; *ex Arundell. Coll.* from *Leon. da Vinci.*	[C]	—51

23 Another

23	Another like Repreſentation of the back Part of the Body, from *Leon. da Vinci.*	[B]	1645
24	A Man's Head, ſide Face, curl'd Hair, from *Leon. da Vinci.*	[D]	
25	Four Faces in different Characters, on one Plate, from *Leon. da Vinci.*	h. ſh.	—46
26	An old Woman and young Man. *Leon. da Vinci.*	4°	—46
27	The King and Queen of Tunis, in one Plate, from *Leon. da Vinci.*	a —	
28 32	Divers Effigies: Conſiſting of five ſmall Heads, in five ſquare Plates. *Leon. da Vinci.*	[B]	—48
33	Variæ Figuræ & probæ: Under a ſide Face, from *Leon. da Vinci.*	[C]	—45
34	Another ſide Face, with the Hand appearing out at the Mantle. *Leon. da Vinci.*	[B]	
35	A young Man in an ancient Bonnet, long Hair. *ex Arundell. Coll. Leon. da Vinci inv.*	[C]	—46
36	A young Woman.	[C]	—45
37 41	Five ſmall Heads of old Men with Beards. *Leon. da Vinci.*	[B]	—45
42 46	Five Heads of old Men without Beards, and little or no Hair. *Leon. da Vinci.*	[C]	—48
47	A Head in Profile, the Garment unfiniſh'd. *F. Parm. inv.*	[D]	
48	Another ſmall Head with Flowers and Pearl about it. *F. Parm. inv.*	[B]	
49	A full Face of a young Woman with a Bonnet and Feather, a Jewel at her Neck, and Ermine about her Shoulders. *F. Parm. inv.*	[C]	—46

50 Another of a Boy with thick Hair. *F. Parm. inv.* [C] 1645

51, 52 Two ſmall Women's Faces, one with the Head reclined, and dreſs'd with Jewels and Ribbons. *Mazulino inv.* The other in Profile, the Hair filleted back. *F. Parm. inv.* [B] —45

53 Another, after the ſame manner as the laſt. [B] —45

54, 59 Six Warrior's Heads in Profile, with rich wrought Murrions, adorn'd with Plumage. *F. Parm. inv.* [B] —45

60, 61 Two ſmall Pieces of Two Women at length. *ſcil.* Roman Statues. *F. Parm.* [D] —45

62 A Cupid or Boy ſleeping under a Tree, with a Club under him. *F. Parmeg. inv.* 4°

63 The ſame Print altered.

64 Cupid on an Eagle. *Julio Romano inv. ex Coll. D. Nicolai Lanniere.* e — —52

65 Cupid taming the Panther. *Jul. Romano inv. ex Coll. Lanniere.* e — —52

66 Romulus and Rhemus ſucking the Wolf. *Jul. Romano inv. ex Collect. N. Lanniere.* e — —52

67 Cupid taming a Lion, after *Julio Romano*; from the Collection of *Nic. Lanier.* e — —52

68 A Sphinx with a Baſket of Flowers on its Head, after *J. Romano*; from the ſaid Collection. e — —52

69 Cupid embracing a Swan, after *J. Romano*; from the ſaid Collection. e — —52

[*Theſe laſt Six are a Set.*]

70 Three Boys Heads, in a ſmall Piece. e — —45

71	Two Womens Heads, in one Piece, to the Shoulders; both Profiles.	f—	1645
72	An old Man's Head. *F. Zuccaro inv.*	[B]	—60
73	Divers Antick Faces, after *Leonard da Vinci*, in a Title hanging to the Tooth of one of them. [*Twenty-three more of the ſame Set. F. Place inv.* 1665, 66, and 67.]	[A]	—67
74	Variæ Figuræ & probæ, artem Picturæ incipiendi Juventuti utiles. *a W. Hollar. Antverpiæ.*	f—	—45
75–85	Eleven Plates of Heads, moſtly after *Leonard. da Vinci*, of different Sizes.	[A]	
86, 87	Two more Ditto.	[B]	
88	An Antique Buſto of a Woman's Head, one Breaſt and Part of the Arm naked. From the *Arundelian Collection.* [*This Print is ſometimes with a Border.*]	8°	—45
89	A Woman's Head with her Hair in a Bag, her Arms in her Sleeves. *Giorgione inv.*	[B]	—60
90	A Monk with his Cowl appearing about his Neck.	[B]	
91	A Woman with ſhort curl'd Hair, and cloſe-bodied Coat adorn'd with Loops and Feſtoons of Flowers, *à la Cavaliere. Il. Padona inv.*	8°	—45
92	A Woman's Head in a little Cap, her Hair dreſs'd down in Waves, Neck bare. *Monſignor inv.*	8°	—45

93	Another with her Hair gather'd into a wrought Bag, Arms folded in her Sleeves.	8°	1646
94	Another with her Hair in a Gawſe or Net-work Bag, and a Lock down the Cheek. *Monſignor inv.*	8°	—45
95	Another with her Hair, behind, in a wrought Bag, and comb'd ſtreight down the Sides, with her Neck bare. *Lorenzo di Credi inv.*	8°	—46
96	Another in black Hair, with a Hood on the hinder-part of the Head, ſpreading down over her Shoulders and Neck. *Monſignor inv.*	8°	—45
97 } 106	A Drawing Book, *in Ten Plates*, of Eyes, Mouth, Noſe, Ears, Heads, Hands, Arms, Feet, Legs, Anatomy Figures, and the Statue of Venus.		
107	A Scull and Bones, ſmall.	g —	
108	Diverſæ Probæ, Aq. fort.	[A]	—45

CLASS

CLASS VI.

Dutch *Deſigns and Landſcapes.*

1	A Droll Dutch Piece of the ſtrange Sight in a Glaſs, with Six Dutch Verſes at Bottom.	a —	
2	An old Man's Head, and a young Woman's in Profile, in one Piece. *J. Hulſman inv.*	f —	1635
3	A naked Woman ſitting down and leaning on her Arms; a ſmall Piece, ſaid to be Rembrandt's Wife. *Rembrandt inven. Amſtelod.*	c —	—35
4	A Woman with her Bobbins making Lace.	b —	
5	A Woman playing on the Spinnet.	a —	—35
6	A Landſcape, in a ſmall Round, of *Hollar*'s firſt Manner.	a —	
7	An old Cottage.	f —	
	The Twelve following are a Set of Landſcapes.		
8	One, after *John Wildens.*	c —	—50
9	One, after *P. Van Avont*, with Hogs and Cows in it.		
10	One, ſhewing a ſmall Spire of a Building through a Wood; a Tree fallen in one Part. Two Men, a Woman with a Baſket upon her Head, leading a Boy by the Hand, *&c.*		
11	One, with Sheep grazing in a Plain		

between

	between the Trees; Shepherds under them. From *P. Avont.*		1644
12	One, after the Painting of *Jacques Van Artois.*		—48
13	One, of Peaſants with Guns, ſhooting at the Herons in the Water from behind the Sedges. After *Van Artois.*		—50
14, 16	Three more, after *Van Artois*, in the ſame Year.		—49
17	One, after *Van Artois.*		—52
18	One, after *Van Artois*, without Date. *C. Galle excud.*		
19	One, after *Louis de Vadder.*		—51
20	Proſpect of a Houſe, a long open Gallery joining two Houſes together: A Waggon in front driving towards the Houſe.	c —	
21	A Boy's Face, in a free enlarged Manner. *Egidius Sadeler, delin.*	4°	—46
22	A Nymph of Diana, with Bugle Horns, Dogs, Quiver, *&c.* the Figure by *P. Pontius*; the back Ground by *Hollar.*	4°	
23	One Ditto, in the ſame Manner, by *P. Pontius* and *Hollar*; the Nymph a ſleeping.	d —	
24	Ditto, a Reverſe.		
25	Dutch Boors, drinking and dancing with their Frows, in a Landſcape. *D. Teniers pinx.*	h. ſh.	—49
26	A Dutch Winter-piece. *A. Braun. inv.*	h. ſh.	—46
27	Dutch Boors and their Frows fighting, large Figures. *P. Breughel inv.*	h. ſh.	—46
28	A Dutch Wedding, Feaſting and Dancing, in a Landſcape; a large Piece. *P. Breughel inv.*	h. ſh.	—50
29	Ditto, a Reverſe.		

30 A Proſpect on the Water, Boats, Windmills, &c. *Johan. Breughel inv. J. Meyſſens excud.* c — 1641

31 A Landſcape after *J. Breughel*, with old Houſes, Trees, &c. a Cart going, and People returning from Market with Goods. c — —52

32 A Dutch Proſpect of Paſſengers going by Water, after *P. Breughel.* d — —49

33 Dutch Carriages to the Water-ſide, and Proſpect up the River. *Breughel pinx.* c — —50

34 A Dutch Landſcape from the *Arund. Collect.* by *Breughel.* a — —50

35 The Fellow to it; with a Windmill and Carriages. a — —50

36 Ditto, a Reverſe.

37 Another of Rocks ſhaded with Trees, and Cattle going to Water. *P. Brill pinx. ex Coll. Arund.* c — —50

38 A Catoptric View, either Local or Perſonal, as it is held: Being a rugged Hill, or Promontary, beheld Broadways; but Endways, a Human Face and all its Features, Hair, Beard, Ear, Eye, Noſe, and Mouth, &c. b —

39 Part of a Building, repreſenting the upper-end of two Pillars of the Corinthian Order ſupporting a Corniſh. b — —46

40 The Portico or Piazza of a ſtately Fabrick, in Perſpective. *A. Elſheimer inv. Solomon's Porch.* 4°

41 A Landſcape, after *Elſheimer*, in a Circle. c — —46

42 A Landſcape of a ſteep craggy Hill, and Cattle at the Foot of it; after *Elſheimer.* d — —49

43, 44 Two ſmall Landſcapes; after *Elſheimer.* a — 1646 and b — —50

45 A Landſcape with an old Houſe and Water before it.

46 A great Stump of a Tree; old Houſes at a Diſtance unfiniſh'd. *A long half Sheet.*

47 A Landſcape with a Caſtle, near Hand a Boat with a Flag at the Stern.

48 A View and Landſcape of People drinking the Waters at Savona. b —

49 A Landſcape; *Louis de Vadder inv. J. Meyſſens excudit. W. Hollar fecit.* —41

50 Another; Rev. admodum Domino D. Adriano Vander Keeſt, &c. *Petrus Van Avont, W. Hollar fecit.* —48

51 A Monaſtery with Water before it; Rev. admodum Domino D. Petro Parys, &c. *Petrus Van Avont, W. Hollar fecit.* —41

52 Nymphs and Satyrs in a Wood; *Adam Elſheimer inv. W. Hollar fecit.* —50

CLASS VII.

Various Habits of Nations and Religions.

1	FIVE ſmall Heads of Women in Foreign Habits, in one Piece.	e —	
2 3	Two Womens Heads in Ovals.	a —	1649
4 5	Two different of Hollar's Wife.	b —	—44
6 18	Twelve Womens Heads, in Foreign Dreſs, with a Title in High Dutch; and a Man's Head. *One from Rembrandt.*	a —	—35 and —36
19 20	Two, one a Woman, the other a Man laughing; Hat and Collar-band. *Biler inv.*		
21 29	Nine Womens Heads.. *in a ſmaller Form.*	a —	—45
30 31	Two Mens Heads. *in a ſmaller Form.*		
32	A Woman's Head, long black Hair.	b —	—48
33 50	Eighteen Womens Heads in Foreign Dreſs, in Circles.		
	One of them in the Habit of a Gentlewoman of Auſtria.		
	One a Merchant's Wife of Frankfort.		—39
	One a Merchant's Wife of Hanover.		—42

One

	One a Citizen's Daughter of Straſburgh.	b —	1644
	One in a large Ruff over her Handkerchief and broad-brimm'd Hat; and ſome with Fur Caps on.		—45 and —46
51 55	Five Womens Heads in eight ſquare Frames; one of them in a Hat, drawing on her Glove, with Verſes under her; another of them is playing on the Virginals, *&c.* (*Q. if they are not the Senſes.*	8°	
56 83	Twenty-eight, Ornatus Muliebris Anglicanus; or the ſeveral Habits of Engliſh Women, *&c.* London.	d —	—40
	Twenty-ſeven Plates, the ſame Size with that of the Frontiſpiece of Women at full length, in different Ornaments; ſome in Dreſs, five in Hats, and five with Caps on.	c —	—38
84 92	Nine Creation Robes of Nobility, *viz.* of Charles, Prince of Great-Britain; of the Duke of Buckingham; the Earl of Arundel; of a Marquis; of a Viſcount; of a Baron; of William Earl of Saliſbury, Knight of the Garter; of Judge Hatton; and of a Biſhop.		—39
93	Theatrum Mulierum, ſive Varietas atque Differentia Habituum Fœminei Sexus diverſorum Europæ Nationum hodierno Tempore, vulgo in uſu Pars prima. Lond. *H. ad Vivum.*	c —	—42
94	Aula Veneris: ſive Varietas Fœmineæ Sexus diverſarum Europæ Nationum different. Habituum ut ſunt apud illas nunc uſitati. Lond.	c —	—44

viz.

viz. Of ſmall Figures.

95 Domini Majoris ſive Prætoris Londinenſis Uxor hab.
96 Nobilis Mulier Anglicana.
97 Nobilis Mulier Anglica.
98 Nobilis Mulier Aulica Anglicana.
99 Mulier generoſa Anglica.

Four different.

100 Mulier Nobilis aut generoſa Anglica.
101 Nobilis Mulier Anglica in veſtitu Hiemali.
102 Civis Londinenſis Uxor.
103 Mercatoris Londinenſis Uxor.
104 Civis Londinenſis melioris qualitatis Uxor.
105 Civis vel Artificis Londinenſis Uxor.
106 Mulier Anglica habitans in pago.
107 Civis Londinenſis Filia.
108 The Winter Habits of Engliſh Gentlewomen. *Vandyke.*
109 Mercatoris Londinenſis Filia.
110 Mulier Hibernica vel Irlandica.
111 Mulier Scotica.
112 Nobilis Mulier Gallica.
113 Mulier Nobilis aut generoſa Gallica.
114 Mulier generoſa Gallica.
115 Matrona Pariſienſis
116 Mercatoris Pariſienſis Uxor.
117 Opificis Pariſienſis Uxor.
118 Ruſtica Gallica.
119 Mulier generoſa Italica.
120 Mulier Calabra, vulgo Foretana di Napoli.
121 Mulier generoſa Hiſpanica.
122 Mulier Nobilis Hiſpanica.
123 Cives Hollandica.

All are of one Size or Dimenſion.

124 Mercatoris Hollandici Uxor.
125 Navigatoris Hollandici Uxor.
126 Nobilis Mulier Brabantica.
127 Mulier generoſa Brabantica.
128 Mulier Belgica in veſtitu Domeſtico.
129 Mulier Antverpienſis.
130 Mulier Antverpienſis bonæ qualitatis.
131 Mulier primaria Antverpienſis.
132 Cives aut Mercatoris Antverpienſis Uxor.
133 Mulier Pragenſis.
134 Civis Pragenſis Filia.
135 Mercatoris Pragenſis Uxor.
136 Mulier Bohemica bonæ qualitatis.
137 Nobilis Mulier Bohemica.
138 Ruſtica Bohemica.
139 Mulier Weſtphalica, ex Archiep. Monaſterii.
140 Civis Colonienſis Uxor.
141, 142 } *Two of* Mulier Colonienſis, *different.*
143 Mulier Colonienſis bonæ qualitatis.
144 Mulier Colonienſis Eſpatians.
145 Ancilla Colonienſis.
146 Civis Colonienſis Filia.
147 Mulier generoſa Colonienſis.
148 Mulier ex Inferiori Palatinatu.
149 Mulier Franconienſis.
150 Matrona Francofurtenſis.
151 Mercatoris Norimbergenſis Uxor.
152 Civis Norimbergenſis Uxor.
153 Mulier Auſtriæ Superioris.
154 Mulier generoſa Viennenſis Auſtriæ.
155 Mulier Viennenſis in Domo.
156 Mulier Viennenſis Auſtriæ.
157 Mulier Auguſtæ Vindelicorum.
158 Mulier Auguſtana.

All theſe of the ſame Set.

159 Mulier

159 Mulier Moguntiana.
160 Mulier ex Ducatu Wittembergenſis.
161 Mercatoris Hanavienſis Uxor.
162 Mercatoris Francofurtenſis Uxor.
163 Mulier Suevica vel Auguſtana.
164 Mulier Suevica inferioris conditionis.
165 Matrona Argentinenſis.
166 Matrona Argentinenſis Cœnam Domini accedens.
167 Virgo Nuptialis Argentinenſis.
168, 169 *Two* Virgo Argentinenſis, *different*.
170, 171 *Two* Mulier Argentinenſis, *different*.
172 Ancilla Argentinenſis.
173, 174 *Two* Mulier Diepana, *different*.
175 Matrona Bernenſis.
176 Mulier Bernenſis.
177, 178 *Two* Mulier Baſilienſis, *different*.
179 Virgo Baſilienſis.
180 Matrona Tigurienſis.
181 Virgo Tigurienſis.
182 Virgo Nuptialis Tigurienſis.
183 Mulier Danica.
184 Mulier Aulica Turca.
185 Mulier Moreſca.
186 Matriſana M.
187 Mulier Matriſana.
188 Mulier generoſa Græca in civitate Peru.
189 Mulier ex Virginia.
190 Mulier Perſiana.
191 Mulier habitans Algieri.
192 Mulier Hebræa in Thracia.
193 Mulier Religioſa Antverpienſis.

The ſame Set.

194 Laica

194 Laica Soror Ord. S. Claræ.
195 Laica Soror Clariſſa.
196 Mulier Argentinenſis, *two unfiniſhed.*
197 A French Cavalier making his Bow. d — 1644
198 A Dutch Lady with a Poke on her Forehead. d —
199 The Winter Habit of an Engliſh Gentlewoman, *in a larger Plate.* h. ſh.
200, 201 Two Nuns without Names, *different.*
202 Norbertini Ordinis Præmonſtratenſis.
203 Canonicus Regularis Ordinis Præmonſtratenſis.
204 Unus Carmelita.
205 Pater Carmelita.
206, 207 *Two* Patres Dominicani, *different.*
208 Patres Minores F. de Paula.
209 Carmelita Diſcaleatus.
210–212 Three Fryars without Names, *different*, in black Habits.
213 Ordinis Carthuſiani Monachus. *Dugdale's Warwickſh.* p. 132. *without Hollar's Name.*

Fourteeen Habits of Religious Orders, at full Length, *in half Sheets, in Dugdale's Warwickſhire*, viz.

214 Templars, p. 705.
215 Knights-Hoſpitaliers, p. 707.
216 Trinitarians, p. 394.
217 Minorites, p. 114.
218 Carmelites, p. 118.
219 Auguſtine Hermits, p. 780.
220 Dominicans, p. 368.
221 Secular Canons, p. 344.
222 Regular Canon of St. Auguſtine, p. 156.

223 Mo-

223	Monialis Ordinis Sti Gilberti.		
224	Canonicus Regularis Ordinis Sti Gilberti. *Dugd. Monaſt.* Vol. II. p. 755.		
225	Canonicus Regularis Sancti Sepulchri, *Dugdale's Warwickſh.* p. 363.		
226	Benedictini Monachus, *ibid.* p. 99.		
227	Ciſtercian Monk, *ibid.* p. 144. [*Moſt of theſe were afterwards added to Dugdale's Monaſticon.*		
228	Eques Hoſpitaliarius. *Dugdale's Monaſt.* Vol. II. p. 489.	h. ſh.	
229	Eques Templarius. *Dugd. ibid.* p. 517.	h. ſh.	
230	The ancient Habits and Enſigns of the Five Officers of the Order of the Garter. *Aſhmole's Order of the Garter*, p. 234.	h. ſh.	1666
231	Habits and Enſigns belonging to the Order of the Paſſion of Jeſus Chriſt. *ibid.* p. 86. *without Hollar's Name.*	h. ſh.	
232	A Proceſſion of the Sovereign, and Knights Companions at the Feaſt of St. George, deſigned by Marcus Gerard, and ſet forth in the 20th Year of Queen Elizabeth, with a View of Windſor Caſtle and St. George's Chapel in one Corner, by *Tho. Dawes, Rouge Croix*, ibid. p. 515.	ſh.	
233	The ſeveral Enſigns of the Orders, abſolutely Military, *ibid.* p. 94. *without Hollar's Name.*	ſh.	
234	The ſeveral Enſigns of the Religious Orders of Knighthood, *ibid.* p. 51. *without Hollar's Name.*	ſh.	
235	A Repreſentation of the Red Book of the Order of the Garter, in its rich embroider'd Binding, with the De-		

vice on the Cover, of two Pens in Saltire, ſurrounded with the Garter, and C. R. with a Crown over it, *ibid.* p. 250. *without Hollar's Name.* 8°

236 The embroider'd Purſe for the Great Seal, belonging to the Order of the Garter, with the King's Arms upon it, *ibid.* p. 247. *without Hollar's Name.* 8°

237 A Draught of the Wooden Chair in St. George's Hall, ſaid to be the Founders; and in which, the Sovereigns uſed *anciently* to ſit at Dinner. *ibid.* p. 589. *without Hollar's Name.* c —

238 The preſent Habits, Enſigns and Badges of the Officers of the Order of the Garter. *ibid.* p. 235. *without Hollar's Name.* h. ſh.

239 The Sovereign's Mantle, Knight's Mantle, Hood, Surcoat, Garter, Collar, Cap and Feather, Ribbon and George's of the Order. *ibid.* p. 202. ſh. 1666

240 The Grand Proceſſion of the Sovereign, and Knights Companions of Order, *Anno* 23 *Caroli* II. *In one Sheet.* ibid. p. 576. ſh. —72

241 The Pourtraictures of King Edward III. with the firſt Twenty-five Knights Companions in the Habit of the Order of the Garter, and Surcoat of their Arms. *(Each at full length in one Sheet)* ibid. p. 642. *without Hollar's Name.* ſh.

242 A Lady with a Veil, and a Fan in both Hands, whole Length. *An unfiniſh'd Print.* h. ſh. —43

243 Nine

243–251 Nine Dreſſes of ſeveral Countries, in an 8° Size, *viz.* Femme de Munich; de Naples; de Paris; Damoiſelle Angloiſe; Femme Suiſſe; Fille de Zurich; Femme de Cologne; Norice de France, & Damoiſelle ſuivante d'Angleterre. *Theſe are Copies from Hollar's ſmall ones.*

252–254 Three Converſations, or Three of the Senſes, Taſting, Smelling and Hearing. *Square.* b —

255 Figure of a Man at length, in a broad-high-crown'd Hat, a Ruff, Broad Sword, and like the Character of ſome German Buffoon, or Bravo, in a Comedy; with four Dutch Lines at bottom, threatening to beat his Rival, if he does not reſign his Miſtreſs; who appear walking together, and he pointing at them, 8° 1646

256 A Man's Head with a Hat on, and a Band about it, made of Green Boughs with Leaves and Fruit upon it. After *F. Biler.* b — —35

257 A Woman's ſide Face in a Fur Cap. b — —51

258 A Woman in a modern Grecian, or Turkiſh Head-dreſs. *M. Sckoen inv.* b — —46

259 Beggars, after *Callot inv.* e —

260–261 Two Plates of Men.

262–263 *Two Plates* of Women.

264 Three Chineſe Men, and a Boy. *one Plate, Ogilby's China*, Vol. I. p. 180.

265 Chineſe

265 Chineſe Men and Women Ruſticks, five Figures. *Ogilby's China*, Vol. I. p. 183.

266 Tartarian Men, three Figures, one Shooting with a Bow and Arrow. *ibid.* p. 254.

267 Tartarian Women, three Figures. *ibid.* p. 255.

268 Chineſe Manner of Writing. *ibid.* p. 430.

269 Three Chineſe Comedians. *ibid.* p. 159. [*Theſe laſt Six are without Hollar's Name.*]

CLASS VIII.

Portraits, Engliſh *and Foreign.*

1	HOllar's Head, in his Hair and Whiſkers, *in an Oval. Æt.* 40. 4°. his Coat of Arms underneath.	b —	1647
2	Wenceſlaus Hollar, in his Hair and Whiſkers, peaked Beard, laced Band, holding an etch'd Picture in his Hand; on it Raph. Urb. W. Hollar F. his etching Tools before him; *in a Square.*	4°	
3	The Head of Hollar, *in ſmall.*	a —	
4	Hollar's own Head.	b —	
5	The Earl of Arundel on Horſeback in Armour: *London, ſold by W. Bentley.*	h. ſh.	—39
6	Thomas Howard Earl of Arundel and Surry in Armour, with a Truncheon in his right Hand, his left ſupported by a Helmet; *half Length, A. Vandyke pinx.*	h. ſh.	—46
7	Alathea Counteſs of Arundel, holding a String of Pearls in her Hand; *half Length, A. Vandyke pinx.*	h. ſh.	—46
8	A Woman with ſmall Flowers in her Hand, 1497. by *Albert Durer.*	h. ſh.	—46
9	Albert Durer, ſenior.	h. ſh.	—44
10	Albert Durer, jun. Pictor and Sculptor.	h. ſh.	—45
11	The Holy Virgin, with her Hands join'd, Hair diſhevelled; after A.		

	Durer. *In Arund. Collect.*	h. ſh.	1646
12	Hans Holbein, *in a Round*, *Æt.* 45. *An.* 1543. *Eraſmi Stultitiæ Laus.*	c —	—47
13	Another, *different*, *in the ſame Book.*		
14	Henricus VIII. Rex, in a Cap and Feather and Band; *in Arund. Coll. Holbein pinx.*	c —	—47
15	Joanna Seymour Regina, old faſhion'd Hood, Necklace with Diamonds; *ex Collect. Arund.*	c —	—48
16	Anna Bolen Regina, *oval Frame*, Hood, Necklace, &c.	c —	—49
17	Princeps Maria, Henrici VII. Filia, in an old faſhioned Head-Dreſs, Necklace; *Holbein pinx. in Arund. Collect.*	c —	—47
18	Lord Denny. *In a Round.*	c —	—47
19	A Lady. *Holbein pinx. in a Round*; *ex Collect. Arund.*	c —	—47
20	Henrici Guldeforde, with a Cap, Collar of the Garter, furr'd Gown and Truncheon; *ex Coll. Arund. Holbein p.* the Picture is at Kenſington Palace.	c —	—47
21	Lady Guldeford, in a Hood and Necklace. *Holbein pinx. ex Coll. Arund.*	c —	—47
22	Mr. Morett, Jeweller to K. Henry VIII. in a Cap, Hair, Beard, and furr'd Gown. *Holbein p. in Arund. Coll.*	c —	—47
23	A Reverſe of the ſame Head.		
24	A Man's Head, his Cap on, ſtriped Habit. *Holbein p. ex Arund. Coll.*	c —	—47
25	Anna Clivenſis, half Length.	h. ſh.	—48
26	Edwardus VI. Angliæ Rex; a Cap and Feather, Rattle in his Hand. *Holbein pinx. in Arund. Coll.*	h. ſh.	
27	Henricus Howard Comes Surriæ, *Ætat.* 25. in a Cap and Feather, a Cloak		

with

	with his Hand coming out of the middle, Ruffles and a Ring. *Holbein p.*	h. ſh.	
28	Dr. Chambers, *Ætat.* 88. *Holbein p.*	h. ſh.	1640
29	An old Woman or Lady's Head.	8°	—49
30	An old Man, ſquare cut Beard, his Cap on, *ſaid to be Charles Brandon, Duke of Suffolk.*	8°	—49
31	A Youth, Cap and Feather on.	8°	—47
32	A Reverſe of the ſame.		
33	A Youth, Cap on, cut and ſlaſh'd.	8°	—46
34	A Reverſe of the ſame.		
35	Hans Van Zurick, Goldſmith, 1532. *Holbein p.*	h. ſh.	—47
36	A Profile Head, with a Bonnet on.	8°	—46
37	A Lady's Head richly adorned, *ſaid to be Mary Queen of France*, afterwards Dutcheſs of Suffolk *.	8°	—46
38	A Man's Head, Cap on, Beard.	8°	—46
39	Lord Digby in Armour, half Length.	h. ſh.	—42
40	A ſmall Head in Profile, only to the Neck, the Hair tied up.	b—	—45
41	Richard Hooker, Author of the Book of Eccleſiaſtical Politie, with a Cap, Ruff and Book. *Vide Ames Catalogue*, p. 83.		
42	A Man's Head in Profile, *in ſhort freez'd Hair*, Chin briſtled, and Collar unbotton'd. *ex Coll. Arund.*	c—	
43	Henry Vanderborcht, Painter.	4°	—48
44	Henry Vanderbocht, ſenior, Painter.	4°	—50
45	Marcus Gerrardus, Painter. *Se ipſe pinx.*		

* It is the ſame Head which is engrav'd amongſt thoſe of Illuſtrious Perſons, and called *Catherine Howard* by Mr. *Richardſon*, who bought it out of the *Arundelian Collection*. It is now in the Cabinet of *H. Walpole*, Eſq;

Short

	Short Hair, Whiſkers, peaked Beard, large Ruff; *an Oval.*	4°	1644
46	Adam Elſheimer. *Meyſens pinx.*	4°	
47	A Turk's Head; *ad vivum delin. Londini* 1637, *& fecit Antverpiæ.*	c —	—45
48	King Charles I. a Head, *in an Oval,* Palm Branches, two Cannons erect, Arms and Standard.	h. ſh.	
49	King Charles I. a Head, *in an Oval,* ſcal'op'd Lace-band.	c —	
	Henrietta Maria Queen, a Head, *in an Oval.*	c —	—41
	[*Theſe two laſt but one Plate.*]		
50	Carolus Dei Gratia Angliæ Rex. Hat and Cloak on. Behind him a View of the Thames and part of London. *Vandyke pinxit.*	c —	—49
51	Queen Henrietta Maria to the Shoulders, Head not finiſh'd; her Hair adorned with Pearls, Ear-rings and Necklace; *in a Round.*	4°	—41
52	Carolus II. a Head, *in a Square.*	4°	—50
53	King Charles II. ſtanding, Pallas and other emblematical Figures. *C. Schut. inv.* The Face grav'd by ſome other Hand. *A Sheet Plate.*		—50
54	King Charles in Armour, half Length. The Figure of the King grav'd by another Hand. The Ground and Ornaments Hollar's.	ſh.	
55	Robert Devereux, Earl of Eſſex on Horſeback in Armour; underneath the Horſe a Map of part of England, with the Places pointed out where the moſt conſiderable Battles were fought, and the principal Sieges.	h. ſh.	—45

56 James

56 James Harrington, Eſq; *P. Lely pinx.* c — 1658

57 Sir Thomas Fairfax, General, (with a Dutch Inſcription) in his Hair, Whiſkers, peaked Beard, Band, in Armour, *an Oval.* b — —48

58 Peter Smart; with a Cap, Whiſkers, long Beard, Ruff, a Book in his Hand, *Ætat.* 73. * b — —41

59 Thomas Earl of Arundel, and his Son, Henry Baron Mowbray, *in two Ovals. One Plate.* a —

Small Oval Heads.

60 Sir Benjamin Rudyerd.

61 Sir W. Waller.

62 Edward Lord Mountague.

63 Philip E. of Pembroke and Montgomery; his Hair, Whiſkers, peaked Beard, large laced Band, Collar of the Garter.

64 Henry Haſtings, Earl of Huntington.

65 Oliver St. John, Earl of Bolingbroke.

66 John Lord Finch; in a black Cap, Hair, Whiſkers, and a peaked Beard. *Bower pinx.* a —

67 Prince Rupert; in his Hair, Whiſkers, peaked Beard, laced Band, Collar of the Garter, in Armour. —43

68 Edward Herbert, Lord Herbert of Caſtle Iſland, and Lord Herbert of Cherbury in England; in his Hair, black Cap, Whiſkers, peaked Beard, laced Band.

* The Inſcription ſays, he loſt above 300*l.* a Year for preaching againſt Popery in the Year 1628, and was impriſoned in the King's Bench eleven Years by the High Commiſſion.

69 Lionel Cranfield, Earl of Middleſex. — a —
70 William Seymour, Marquis and Earl of Hartford, and Baron Beauchamp, afterwards Duke of Somerſet; in a Cap, Whiſkers, peaked Beard, Band.
71 John Pawlet, Marquis of Wincheſter.
72 Mildmay Fane, Earl of Weſtmorland, Lord De le Spencer and Burgh-Waſh; in his Hair, Whiſkers, peaked Beard, Band, Saſh. — a —
73 Sir George Crooke, one of the Juſtices of the King's Bench; black Cap, Hair, Beard, Ruff, and Judges Habit.
74 Sir Robert Barkley; in a Cap, Hair, Whiſkers and peaked Beard, large Ruff, Judges Robes.
75 Sir Richard Hutton, one of the Juſtices of the King's Bench; in a Square Cap, Whiſkers, Ruff, Judges Robes.
76 The Lady Mary, Princeſs, *to be ſold at Bridewell* — a —
77 Martin Tromp, Admiral. — a —
78 W. Cornelius de Witt. — a —
79 A Lady's Head; *S. Cooper pinx.* — a —
80 A Gentleman's Head; *Caſal pinx.* — a — 1650
81 Edward Earl of Dorſet.
82 Archbiſhop Laud; in a ſquare black Cap, Hair, Beard, ſmall Ruff, Biſhop's Habit.
83 John Pym.
84 William Fines, Lord Say and Seal.

Small Oval Heads.

85 Two of Sir Edward Deering, *different.*
86 James Marquis of Hamilton, Earl of Arran and Cambridge; with his Hair, Whiſkers, peaked Beard, Band, Collar of the Garter.
87 Francis, Lord Cottington.
88 Baſil Fielding Earl of Denbigh.
89 James Stuart, Duke of Lenox, Earl of March, &c. in his Hair, Whiſkers and Band.
90 William Cavendiſh, Earl of Newcaſtle.
91 Mountjoy Blunt, Earl of Newport.
92 William Cecil, Earl of Saliſbury; in his Hair, Whiſkers, peaked Beard, laced Band, Star, Collar of the Garter.
93 Sir Thomas Wentworth, Earl of Strafford, in his Hair, in Armour, a Truncheon in his left Hand, a Camp at a Diſtance.
94 Henry Grey, Earl of Stamford.
95 William Naſſau, Prince of Orange.
96 Oliver Lord Protector.
97 Sir Edward Littleton.
98 Robert Earl of Warwick.
99 Henry Earl of Holland.
100 Henry Earl of Mancheſter.
101 Nicholas Lockyer; in his Hair, Whiſkers, peaked Beard, Band, a Book before him.
102 Philip Lord Wharton.
103 An Engliſh Nobleman in Armour.
104 Philippus IV. Hiſpaniarum Rex.

Small Oval Heads.

a —
a —
c — 1644

105 Anna

105	Anna Maria Hiſpaniarum Regina.	h. ſh.	1652
106	Carolus Ludovicus, Comes Palatinus. *Vandyke pinx.*	h. ſh.	—46
107	Richardus Dominus Weſton, Comes Portlandiæ; in his Hair, peaked Beard, Collar of the Garter. *Vandyke pinx.*	h. ſh.	—45
108	Francis Cottington, Lord Cottington of Hanworth, Maſter of the Court of Wards, Chancellor of the Exchequer, in his Hair, Whiſkers and peaked Beard, laced Ruff. *Vide Ames*, p. 46.		—45
109	Domina Maria Stuart, Comtiſſa Portlandiæ; in her Hair, with Pearl Necklace, laced Tucker, Pearls round her Breaſt. *Vandyke pinx.*	h. ſh.	—50
110	Domina Eliſabetha Villiers, Duceſſa Lenox, &c. in her Hair, Necklace, Fruit and Flowers in her Hand. *Vandyke pinx.*	h. ſh.	
111	Epiſcopus Joannes Malderus. *Vandyke p.*	h. ſh.	—45
112	Lucas & Cornelius De Witt. *Vandyke p.*	h. ſh.	—46
113	Carolus Quartus Lotharingiæ Dux; a Head.	b—	
114	Ditto, he is kneeling; his Surcoat has Croſſes, a Book on the Table, the Madona holding a Shield of Arms.	b—	
115	A Man's Head *(in an Oval)* in a laced Ruff, a Barrel under his Cloak. *Sign of the Bell, medium Barrels.*	a—	
116	William of Naſſau, Prince of Orange, *(ſquare.)*	a—	
117	Cardinal Granville's Head.	8°	
118	Edward III. King of England.	8°	
119	Richard III. King of England.	8°	
120	Amos Comenius.	8°	

121	Don John, King of Portugal, his Head, Coronation, and the Murder of Vaas-Concellos.	h. ſh.	
122	William Lilly.	b —	
123	King Charles I. *in an Oval.*	b —	
124	A Boy's Head: or Youth's Buſt almoſt Profile, on a Pedeſtal that is ſquare; no Inſcription.	c —	1637
125	Vera Effigies Sti. Tho. Arch. Epiſc. Cantuarenſis & Martyr.	c —	—47
126	*Two of* Charles Prince of Wales, *dif-*		
127	*ferent.*	b —	
128	Carolus II. Rex.	8°	
129	Francis de Neville.	c —	—44
130	Alexan. Henderſon. Engliſh Verſes at Bottom.	c —	—41
131	A Man Reading, ſitting in a Chair. *in Silentio & in Spe. J. Dankert delin.*	4°	
132	Rich. Bernard. *Æt.* 74. in a Cap, Beard, Book in his Hand. *It is a Frontiſpiece to Bernard's Theſaurus Biblicus.*	4°	—41
133	Gulielmus Oughtrede. *Æt.* 73.	4°	—46
134	D. Franciſcus Junius. *A Head in an Oval.*	c —	—39
135	Johannes Pricæus Anglo-Britannus.	4°	—44
136	John Diodati. *Æt.* 66. *Frontiſpiece to his Annotations on the Bible.*	4°	—43
137	Johan. Britanniades. *Gowy delin.*	a —	—44
138	Nathaniel Nye. *Æt.* 20. *Frontiſpiece to a Treatiſe on Gunnery.*	c —	—44
139	Elias Allen, *Æt.* — in his Hair, Whiſkers and Beard, Band, in his right Hand a Pair of Compaſſes, before him a great Variety of mathematical Inſtruments. *H. Vander Borcht p.* 1653.	h. ſh.	—66

140	Archbiſhop Laud, a Head *in a Square. Vandyke pinx.*	4°	1640
141	Another, *a large Oval.*		
142	Hon. Franciſcus Bacon.	4°	
143	Thomæ Hobbes, *Æt.* 92. *ob.* 1679.	h. ſh.	
144	A Head, black Hair, a Merchant.	b —	—50
145	Mr. Edward Calvert.	c —	—44
146	Henry I. Van Craenhals.	a —	—44
147	Johan. Henry Craenhals.	c —	—50
148	Joannes de Reede. *Æt.* 52. 1645. Hollar.	c —	—50
149	Dominus Petrus Rubens Pictorum Apelles.	h. ſh.	
150	Dominus Anthony Vandyke, Equitis, Pictor. *Se ipſe delin.*	4°	—44
151	Stochovio Pictor.	8°	—50
152	A Reverſe of the ſame, without Inſcription.		
153	Adrian Van Venne.	4°	
154	Jacobus Vann-Eſſ. a Painter.	4°	
155	Bonaventura Peeters, a Painter.	4°	
156	Johannes Van-Balen.	4°	
157	Franciſcus Junius, *Æt.* 49. *Vandyke p.*	4°	
158	Another, *larger.*	h. ſh.	
159	Franciſcus Van Wyngarde. *V. Caſtellanus delin.*	h. ſh.	—51
160	Raphael de Urbin, Pictor.	h. ſh.	—51
161	Giorgion di Caſtel Franco, Pittore.	h. ſh.	—50
162	Bonamica Buffalmacco, Pittore.	h. ſh.	—50
163	The ſame Head, with the Name of Tedeſcho de Caſa Fuſchera.		
164	Johannina Veſſella Pictreſſa.	h. ſh.	—50
165	Vittoria Colonna.	h. ſh.	—50
166	Arcolano Armafrodito.	h. ſh.	—50
167	La Bella Laura.	h. ſh.	—50
168	The ſame Head, with the Name of		

Catarina

	Catarina Cornara Regina.		
169	Pietro Aretino. *Titian pinx.*	h. ſh.	1647
170	Another Reverſe.		
171	Pietro Aretino, Profile. *Titian pinx.*	h. ſh.	—49
172	Daniel Barbaro. *Titian pinx.*	h. ſh.	—50
173	Bindo Altoviti. M.D.XXIII. *Titian p.*	h. ſh.	—49
174	The ſame Head, with the Name of Monſig. Gio. della Caſa.		
175	Dutcheſs of Lenox and Richmond.	a.—	—45
176	Lady Catherine Howard, *two of them,*		
177	*one a Profil.*	b—	—45
178	Hollar's own Head.	b—	
179	Mary of Medicis.	b—	—48
180	A ſmiling Face, *in a Square.*	c—	
181	An American of Virginia, aged 23.	8°	—45
182	Twenty Womens Heads in Engliſh		
201	Dreſs; one of them Queen Henrietta Maria. *In Circles.* Some with Hats on; one dreſs'd in a Hood and a Fur Tippet over her Kercher.	b—	—42 —45 and —46
202	The Earl of Strafford. *Vandyke pinx.*	h. ſh.	—40
203	The Head of Nicholas Lockyer, *in an Oval.*	c—	—43
204	A ſmall Head in Buſto, from *Martin Hemſkirk*, WP.	a—	
205	William Fenner, B. D.	4°	—56
206	William Burton, L. L. *Antiqua Sepulta vetuſta*; in his Hair, Whiſkers, peaked Beard, Band, in his right Hand a Book. *Frontiſpiece to Antoninus's Itinerary by Burton.*	h. ſh.	
207	Muley Arſheid Zeriff, Prince of Taffaleta. *Ogilby's Africa*, p. 164.	4°	—70
208	Richard Lord Protector.	4°	
209	Lady Catherine Howard, *near half Length.*	4°	

210	The ſame Lady Katherine, *&c.* a Head *in an Oval. Ad vivam Æt.* 13.		
211	A Reverſe of the ſame.	c —	1646
212	Queen Catherine, as dreſs'd when ſhe came from Portugal; *an Oval.*	4°	
213	Martin Luther, *Natus* 1483. *Ob.* 1546.	8°	
214	William Lilly, *Æt.* 57. a Reverſe.	c —	
215	Chriſtina Queen of Sweden.	c —	—50
216	Johan. Thompſon, *Æt.* 27. *Gowy delin.*	c —	—44
217	Dorothy, Counteſs of Suffolk; white Feather at her Ear; *in an Oval.*	b —	
218	Charles the Second's Miſtreſſes, a ſatyrical Print. *Vide Ames*, p. 38.		
219	Margaret, Counteſs of Eſſex, black Feather; *ditto.**	b —	
220	Penelope, Counteſs of Wilton; a Jewel before her Breaſt.	b —	
221	Mademoiſelle Anne Benoys.	b —	
222	Anna Franciſca de Bruyns, *Æt.* 23.	8°	—48
223	Mary Queen of Scots, a little Head.	a —	
224	Launcelot Andrews, Biſhop of Winton.	b —	—47
225	Another, *different*; in a Cap, Whiſkers and a peaked Beard, Band, and Biſhop's Habit.		—43
226	Caſpar Kinſchotius, with Six Latin Verſes, at Bottom.	c —	—52
227	Another, *different.*	c —	—50
228	Ralph Venning, *Æt.* 53. *Ob.* 1673.	c —	
229	Jacobus Staniere, Mercator.	b —	—43
230	A Reverſe, without Writing.		
231	John Booker, Mathemat. with a Book in his Right Hand, with R.		—43

* There never was a *Margaret* Counteſs of *Eſſex*; it is probably, (if the Portrait of a Lady *Eſſex*) *Elizabeth Pawlett*, ſecond Wife of *Robert*, General for the Parliament.

232	Johan. Tradeſcant, Pater.	b—	
233	Johan. Tradeſcant, junior.	b—	
	[*Theſe two in a little Book called Muſeum Tradeſcantianum.*]		
234	D. Auguſtino Wickmanno.	b—	1651
235	Jacobus Rœlans.	8°	—48
236	Alexander Rœlans, *Æt.* 18.	8°	—55
237	Joannes Rœlans, *Ob.* CIC.IC.LIIX.	8°	—48
238	Gabriel Rœlans.	8°	—48
239	Jacobus Rœlans.	8°	—48
240	Jacobus Rœlans, *Eq. Aurat.*	8°	—48
241	Stefano della Bella.	4°	
242	Dr. Baſtwick; in his Cap, Hair, Whiſkers, peaked Beard, and laced Band.	a—	
243	Mr. W. Prynne, in his Hair, Whiſkers, peaked Beard, laced Ruff.	a—	
244	Mr. H. Burton.	a—	
245	Dr. Laighton, in a laced Cap, Whiſkers, Beard and Band.	a—	
246	John Lilburn, in his Hair, Whiſkers, laced Band, Arms.	a—	
	[*Theſe laſt Five have Twelve Lines or thereabouts, containing an Account of them, under their Heads.*		
247	Rupertus Princeps, in his Hair, laced Band, Collar of the Garter, in Armour.		
248	Q. Henrietta Maria; her Hair adorned with Pearls; Necklace, and Handkerchief.		
249	Carolus Secundus. *Vanhoeck pinx.* The King's Arms, Crown and Garter at Bottom.	4°	—50
250	John Overall, Biſhop of Norwich.	b—	—57
251	Roberti Saunderſon, Epiſc. Lincoln. in a Cap, Hair, Whiſkers, peaked		

	Beard, Band, Biſhop's Habit, Arms, *in an Oval Frame.*	b—	1668
252	Clemens IX. Pontifex.	4°	—67
253	Gulielmus Dugdale, *Æt.* 50. An. 1656, in a high crown'd Hat, Hair, Band, his right Hand on a Roll of Paper, a Table with Ink, Standiſh, &c. Arms. *It is the Frontiſpiece to his Antiquities of Warwickſhire and St. Paul's.*	h. ſh.	—56
254	Carolus II. Rex, half Length. *Vandyke pinx.*	h. ſh.	—49
255	Dominus Thomas Arundel, *a large Oval* in Armour. VIRTUS, LAUS, ACTIO.	h. ſh.	
256	Philip Earl of Pembroke, *a large Oval. Ant. Vandyke pinx.*	h. ſh.	—42
257	Ignatii Jones, Mag. Brit. Architect. in a Cap, Hair, Beard, falling Band, an open Sheet of Paper in his Hand; an *Oval. Vandyck pinx.*	4°	
258	Mrs. Killegrew holding Flowers in her Left Hand, *in a Square*, half Length, after *Vandyke.*	h. ſh.	
259	Margarite Lemon. *Vandyke pinx* *	h. ſh.	—46
260	A Lady, half Length, a Square black Fir-Tippet on, hangs down to her middle; both her Hands before her. No Name; *called* Howard. *Vandyke pinx.*	h. ſh.	—57
261	Anaſtaſia Stanley, Lady Digby.	h. ſh.	—46
262	Lady Elizabeth Harvey. *Vandyke p.*	h. ſh.	—64
263	Johannis Clenche, Equitis Juſtitiarii; in a Judge's Habit, Cap and Ruff.	h. ſh.	—64
264	Robert Heath, Equitis Juſtitiarii.	h. ſh.	
265	Ranulphi Crew, Equitis Juſtitiarii;		

* She was *Vandyck*'s Miſtreſs; there is a fine Picture of her at *Hampton Court.*

Cap,

	Cap on, Ruff, Collar, and Judge's Robes. [*Theſe three are in Dugdale's Origines Juridiciales.*]	h. ſh.	1664
266	King Charles I. on Horſeback; Horſe prancing on his two hind Legs; an Army beneath at a Diſtance. *It is without Hollar's Name.*	h. ſh.	—44
267	King Charles I. of Bleſſed Memory on Horſeback, on a Pedeſtal, as at *Charing Croſs.*	ſh.	
268	Robert Earl of Warwick ſtanding in Armour; in his Hair, large Whiſkers and Tip, a Cane in his right Hand, on the Left ſide his Helmet on the Ground, a curious Proſpect of Ships and the Sea.	h. ſh.	
269	Lady Mary Princeſs of Orange ſtanding.	4°	—41
270	A Woman's Head, *in Oval*, with a Pique Devant; her Hair tied up at the End with Ribbons; a broad plain Handkerchief, threefold, over her Shoulders.	b—	—48
271	Portrait of a young Woman to the middle, with a Fan in her Hand. *In an Oval.*	b—	—52
272	A ſmall Head, *in a Square*, of a Woman in a laced Dowd hanging over her Forehead.	b—	
273	The Head of a young Woman; with one Lappet of her Cap thrown careleſly behind, the other hanging down over her Shoulder; and a Covering of Gauſe or Network Lawn over her Boſom, cloſe up to her Neck; *in a ſmall Square.*	b—	

274	A Lady's Head, *in a ſmall Oval*; her Hair comb'd ſtrait on the Forehead, frizled down the Sides, and a broad Tucker round her Neck. *Ford pinx.*	a —	
275	Head of a Man in a Gown, and ſhort Band, a Curtain behind him half drawn, diſcovering a diſtant Proſpect: *In an Oval of two Palm Branches*, wrote under *Nil Admirari.*	c —	
276	Portrait of a Lady with her Hands in a Muff, and a Tippet about her Shoulders.	c —	1646
277	The Statue of Homer on a Pedeſtal.	h. ſh.	
278	Redivivo Phœnici Carolo II. in Armour, a Truncheon in his Right-Hand: The Head and Figure of the King engrav'd; the Ground and Ornaments etch'd by Hollar. *A Sheet Plate. Arms & Cornucopia. Diepenbeck delin.*		
279	Princeps Eliſabetha, Filia ſecunda Caroli Primi.	b —	—50
280	Princeps Chriſtina Dei Gratia Suecorum Regina.	c —	
281	A Youth, Francis Battalia an Italian, that ſwallowed Stones; in his Right Hand a Cup, in his Left a Plate with Stones.	h. ſh.	—41
282	Blaſii de Manfre, a Man ſpouting Water out at his Ear. Latin Verſes at Bottom.	4°	—51
283	Portrait of a Lady in half Length, gathering Myrtle in her Right Hand from a Tree, in a Vaſe or Jar.	h. ſh.	—52
284	The Picture of John de Gavarelle, Knight of the Order of Chriſt, lying		

in

	in his Coffin, and clad in the Habit wherein he made his Pilgrimage. *Obiit* 1645.	4°	
285	A half Length of a Lady with her Hands before her; *in ſmall.*	8°	1637
286 } 289	Four Noblemen on Horſeback; the Grand Capriol, viz. Frederick Henry, Prince of Orange; John Count of Naſſau; Godfred Henry Count of Pappenheim; Gonçalo Ferdinand de Cordua: *in Four* 8° *Plates.*		
290	Algernoon Earl of Northumberland on Horſeback.	h. ſh.	—40
291	A Youth with a Helmet.	b —	—44
292	Jacobus Franquart, Pictor.	c —	—48
293	Rev^dus Arthur Lake, Epiſc. Bathon.	8°	—40
294	Robert Devereux, Earl of Eſſex, ſtanding.	4°	—50
295	The Emperor Leopold, when Archduke of Auſtria.	4°	
296	William of Naſſau, Prince of Orange, born 1627, ſtanding at whole Length, married 1641.	4°	
297	William of Naſſau, born Prince of Orange; a Head *in an Oval*, a laced Band.	4°	
298	A Man ſtanding, his Hat in his Right Hand, the Head not done; at Bottom Stag-Hunting, *in ſmall. To this Plate is put the Face of King Charles* II.	h. ſh.	
299	A Man ſtanding in Black, holding a Paper in his Right Hand, Left Hand on the Table; his Arms on a Pillar, *a Cheveron between Three Stags, Currant.*	4°	—53
300	A Youth, *in an Oval*, with Ornaments, ſtanding; his Gloves in his Right		

	Hand, his Left on his Sword; at Bottom a Death's Head.	4°	
301	Anna D'Acres, Comitiſſa Arundelia, a Head Profile, with a Patch on her Temple, *in an Oval. Æt.* 69, 1628. *She was born* 1559, *or thereabouts, when* L. Voſterman *was in* England, *who drew it from the Life.*	c —	
302 304	Three Portraits of Ladies, half Length.	8°	
305	A Man ſitting in a Chair, playing on the Lute; ſmall Ships, and a Caſtle at a Diſtance.	4°	
306	A Reverſe of the ſame; *no Name to it, or Date.*		
307	A Man ſtanding, Hat and Cloak; a Head of another coming out of his Body. *A Twin-Birth, ſo born, ſeen at* Colen 1635.	4°	
308	Dom. Joan. per Graca de Dios Rei de Portugal; half Length.	4°	
309	A Lady's Head, *in an Oval*, both her Hands holding Flowers; a Curtain behind her, and a little Garden View.	b —	1652
310	Henr. Maria, half Length, *in a Square*, both her Hands, Crown on a Table; *all unfiniſhed.*	h. ſh.	
311	Joannes Spotiſwood, Archiepiſc. S. Andreanus, in a Cap, Whiſkers, Beard, Ruff, Biſhop's Habit, Arms under the Purſe. *Æt. ſuæ* 74, 1639. *It is the Frontiſpiece to Spotiſwood's Hiſtory of the Church of Scotland.*	h. ſh.	
312	Thomas Chaloner Miles, *Holbein pinx. Ætat. ſuæ* 28. 1548; half Length.	h. ſh.	—55
313	Sereniſſ. Jacobus Dux Eboracenſis, *in*		

	an Oval of Palms; *Ætat.* 18. 1651. *Teniers pinx.*	h. ſh.	
314	A Man, unknown, ſtanding with an Apron on, a Baſket on his Left Arm, a Paper in his Right Hand, a high-crown'd Hat with a Ribbon about it, and theſe Words, *This you ſee*; his Hair, looſe Handkerchief. *This is tack'd to a Book, intituled,* The Academy of Pleaſure, &c. *Ames*, p. 168.		1665
315	An unknown Perſon, ſitting leaning on a Table, a quarter'd Cap and Gown, lined with a great many female Heads, *a ſquare Print. Ames*, p. 168.		
316	Sir Thomas Cromwell, Knight; *the Bottom only of* Hollar.	4°	
317	An old Man's Head in a large Cap or Bonnet, long-forked Beard, Gold Chain and Jewels pendant about his Neck. *A ſide Face, from a wooden Print of* Holbein's.	8°	—47
318	A ſmaller ſide Face of a young Man, in a ſlaſh'd Cap or Bonnet. *Holbein inv.*	b—	—48
319	A Woman's ſide Face in a Fur Cap. *Holbein inv.*	b—	—48
320	A Woman in an high-crown'd Hat.	8°	—45
321	A ſmall Man's Head in Shadows, as by Candlelight, buſhy Hair, and Cap on. *J. Felix Biler inv.*	b—	—35
322	A Man's Face in Profile; the Bonnet over the Forehead. *Martin Zimmerman. inv. ex Arund. Collect.*	8°	—46
323	A Woman's Head in Profile, the Hair tied up behind, and comb'd down before, with a ſcollop'd Band about		

her

	her Neck. *J. Felix Biler inv.*	b—	1636
324	A Negroe's Head, *in an Oval.*	a—	—35
325 326	Two ditto *ſquare*, one Man, one Woman.	b—	—45
327 329	Three ditto, two Men, one Woman, leſs.	a—	
330	A Man's Head in Profile, with the Hood down on one ſide of the Face. *C. Screta Boh. inv.* 1627.	c—	—35
331	Portrait of a Woman in a wrought cloſe-bodied Gown, long diſhevelled Hair, crown'd with Flowers, her Arms before her, and a Flower in her Hand. *Martin Schon. inv.*	8°	—46
332	The young Viceroy of Kanton on Horſeback. *Ogilby's China*, Vol. I. p. 43. *without Hollar's Name.*		
333	The old Viceroy of Kanton, ſitting croſs-legg'd. *ibid.* p. 45.		
334	The Supreme Monarch of the China Tartarian Empire. *ibid.* p. 141.	h. ſh.	
335	P. Adam Schaliger, a German Mandarin of the firſt Order. *ibid.* p. 17.	h. ſh.	
336	Matthæus Riccius, and L. Paulus Colaus, Propagators of the Chriſtian Law in China, *ibid.* p. 393. *without Hollar's Name.*	h. ſh.	
337	Ambaſſadors of the Zutadſen, three Figures, *ib.* 115. *without Hollar's Name.*		
338 349	Twelve Figures of Chineſe Perſons, a King, Queen, &c. *ibid.*	h. ſh.	
350	Cardinal Bellarmine.		
351 352	Two Ladies, *in Ovals.*		
353	Richard Lovelace Lucaſta.	8°	—60
354	Lady Shirley, *in a Square. Vandyke p.*	4°	

CLASS

CLASS IX.

Churches, Monuments, Cenotaphs, and Coats of Arms.

1	THE Earl of Arundel's Monument: Fame, Time, Death, Honour, Downfall of Arts, &c. Arms and Emblems.	ſh.	
2	A Monumental Column, in Memory of Elizabeth, Wife of Robert Cole, Eſq; of Wye in Kent, with their Arms. *Obiit* 14 *Nov. Ætat.* 31.		1652
3	A Front View of the Cenotaph erected in the Cathedral at Antwerp, for Balſhaſar Carolus Prince of Spain, only Son of King Philip IV.	2 ſh.	—47
4	A View in ſmall of Straſburgh Church, and the Clock, in another Plate.	c—	
5	The Weſt Proſpect of the Tower and Cathedral Church of the Virgin Mary at Antwerp. *In Caſtella & Prætoria Nobil. Brabantiæ*, p. 79. *a large Sheet.*	ſh.	—49
6	The Ectype or Model of the elegant Tower at Mechlin, Three Quarters of a Yard long. *ibid.* p. 104.	ſh.	—49
7	The Cathedral Church at Straſburgh in the larger Draught, firſt drawn and etch'd on the Spot 1630; and now again at Antwerp. *Large Sheet.*	ſh.	—45

8	The King's Arms, C. R. *It is the Frontiſpiece to King Charles's Works.*	fol.	1662
9	The Arms of the City of London.		
10 21	The Arms of the Twelve Companies, viz. Mercers, Grocers, Clothworkers, Vintners, Haberdaſhers, Goldſmiths, Salters, Merchant-Taylors, Skinners, Drapers, Fiſhmongers and Ironmongers; with their Mottoes. *In twelve Plates.*		
22	The Weſt Proſpect of the late Conventual Church of Weſtminſter. *Dugdale's Monaſt.* Vol. I. p. 60.*	h. ſh.	
23	The North Proſpect of the ſame. *ibid.* Vol. I. p. 56.	ſh.	—54
24	The Plan of the ſame Church. *ibid.* [*This is by* King.]		
25	St. Mary's Church in Nottingham, not finiſhed quite, by Hollar. *Thoroton's Nottinghamſh.* p. 491. [*This was probably one of the laſt Works of* Hollar, *whoſe Name is not to it; and it appears alſo in* Thoroton, *that* p. 501. *is wholly blank, intended for ſome Print which he did not live to finiſh. He was buried* March 28. 1677.	ſh.	—77
26	Church of Newark upon Trent. *Thoroton's Nottinghamſh.* p. 198.	ſh.	—76
27	A Funeral Monument for Henry Bourchier, Earl of Bath, an Urn with a Cuſhion and Coronet on it, ſupported by four Wolves; dedicated to Lady Rachel his Relict. *Sandford's Genealog. Hiſtory.* p. 235.	h. ſh.	

* *Hollar's* Coat of Arms, encircled with Lillies: and oppoſite to it, *P. S. ne memoria Petri Pauli modo cum mole ruat.* P. Wenceſlaus Hollar E. Bohem.

28 } Six Plates of the Feneſtral-Arms in
33 } the Refectory of Lincoln's-Inn, and the Middle-Temple Hall. *Dugdale's Origines Juridiciales.* c —

34 Two Monuments in Poleſworth Church of the Cockeyns; and Arms in the Windows. *Dugdale's Warwickſh.* p. 804. *without Hollar's Name.* h. ſh.

35 Two Women kneeling, as in the Window of the Hermitage in Warwickſhire. *ibid.* p. 806. *it is without Hollar's Name.* a —

36 Arms in the Window of Newton Church in Warwickſhire. *ibid.* p. 812. *it is without Hollar's Name.* c —

37 Three Monuments of the Throckmortons, *in one Plate. ibid.* p. 562. h. ſh.

38 Another Monument of Sir John Throckmorton and his Lady. *ibid.* p. 563. *without Hollar's Name.* h. ſh.

39 Sepulchral Effigies of John Harman Biſhop of Exon, his Father and Brother. *ib.* 669. *without Hollar's Name.* h. ſh.

40 The Monument of Mrs. Jane St. Andrew. *ibid.* p. 68. h. ſh.

41 The Monument of Sir Marmaduke Conſtable, and Arms in the Window. *ibid.* p. 769. *without Hollar's Name.* 4°

42 Three Monuments of the Holts, and one of W. Booth, at Aſton in Warwickſhire; *in one Plate. ib.* p. 643. h. ſh.

43 The Monument of Sir George Digby and his Lady, alſo of Alice Clifton, at Colſhill in the ſaid County, with Arms in the Church there. *ibid.* p. 737. h. ſh.

44	The Monument of Francis Throckmorton, Eſq; *ibid.* p. 608. *without Hollar's Name.*	h. ſh.
45	Three Monuments of the Digby's and their Wives, *in one Plate. ibid.* p. 736. *without Hollar's Name.*	
46	Monumental Effigies of J. Ludford, and Arms at Anſley, *ibid.* p. 748. *without Hollar's Name.*	
47	Monumental Effigies of Judge Bingham and his Wife, at Middleton Church in Warwickſhire; and Arms in the Windows; *ibid.* p. 758. *without Hollar's Name.*	4°
48	Three Monuments of the Berminghams, at Bermingham in the ſaid County; *on one Plate, ibid.* p. 662. *without Hollar's Name.*	h. ſh.
49	Sepulchral Effigies of the Greſwold's and Dabridgecourt's, in the ſaid Church. *ibid.* p. 691.	h. ſh.
50	Another of Tho. Dabridgecourt, with Arms. *ibid.* p. 703. *without Hollar's Name.*	
51	Coventry Croſs. *ibid.* p. 95.	
52	Monumental Effigies of Lord Ferrers of Chartley in Bromwich; with the Family Arms in the Hall Windows. *ibid.* p. 629.	c —
53	Monumental Effigies of Lord Edmund Ferrers; and Arms in the Window of the Gild, *ibid.* p. 661. *without Hollar's Name.*	
54	Monument and Arms of Tho. Crew, Eſq; and his Wife, in the ſaid Church. *ibid.* p. 633. *without Hollar's Name.*	4°

55 Mo-

55 Monuments and Arms of the moſt ancient Family in Warwickſhire, the Arderne's at Aſton near Bermingham. *ibid.* p. 642. h. ſh.

56 Two Monuments of the Erdingtons in the South Iſle. *ibid.* p. 640. 4°

57 The Arms, Inſcriptions, &c. of the Conways. *ibid.* p. 626. *without Hollar's Name.* 4°

58 Two Monuments, one of John Harewell, Eſq; and his Wife with Arms, &c. the other without a Name. *ibid.* p. 603. h. ſh.

59 Monument of Beauchamp of Powick, and his Lady in Eatendon Church: With Seals of the Ethingtons and the Shirleys. *ibid.* p. 478. h. ſh.

60 Monument of Clement Throckmorton, Eſq; and Katherine Cecil his Wife, at Haſeley. *ibid.* p. 496. *without Hollar's Name.* c —

61 Four Monuments of the Shuckburghs and their Wives, &c. with Arms in the Windows. *ibid.* p. 208. *without Hollar's Name.*

62 Arms in the Window of St. Michael's Church; and the Monument of Katherine, Daughter to Thomas Duke of Norfolk, and Wife of Henry Lord Berkley; with that alſo of Sir Thomas Berkley, Knight, her Son. *ibid.* p. 107. h. ſh.

63 The Monument of Foulke Grevile, Knight, and his Lady, with Arms in the Church Window. *ibid.* p. 573. *without Hollar's Name.* 4°

64 The Monument of W. Willington and his Wife. *ibid.* p. 456. *without Hollar's Name.* — c —

65 Arms in the Church Window at Compton, and Effigies of the Verneys. *ibid.* p. 439. — h. ſh.

66 Monumental Effigies of Sir William Bagot and his Lady, with the Monument of Mrs. Ellen Campion, with Arms. *ibid.* p. 154. — h. ſh.

67 Monumental Effigies of Mrs. Margaret Archer, and Arms in the Church Window. *ibid.* p. 578. — 4°

68 Monumental Effigies of Lord John de Moubray, William de Bliche and his Wife, and Roger Soyn, with Arms. *ibid.* p. 753.

69 In a North Window of Snitfield, Thomas de Cantelupe Biſhop of Hereford, and the Arms of Clinton Earl of Huntington, and Cantelupe of Snitfield. *ibid.* p. 505. *without Hollar's Name.*

70 Monument and Effigies of Francis Smith, Eſq; *ibid.* p. 602. *without Hollar's Name.* — 4°

71 Monuments and Arms of the Bracebridge's in Kingſbury Church, *ibid.* p. 763. *without Hollar's Name.* — h. ſh.

72 Two Monuments in Ipſley of Ralph Hubaude and his Wife; alſo of Sir John Hubaude and his Lady; *in one Plate. ibid.* p. 552. *without Hollar's Name.* — h. ſh.

73 Figures and Arms in the Church Windows at Grendon. *ibid.* p. 796. — h. ſh.

74 Mo-

74, 75 Two Monuments in Tarbick Church of Henry Lord Windſor and his Lady, *two Plates. ibid.* p. 548, 549. *without Hollar's Name.* h. ſh.

76 Monuments and Arms of J. Wyard, Welch, &c. at Mereden Church. *ibid.* p. 83. h. ſh.

77, 78 Monuments of the Frevills and Ferrers in Tamworth Church, *in two Plates, ibid.* p. 822. *without Hollar's Name.* h. ſh.

79 Four Monuments of the Purefoys, *in one Plate. ibid.* p. 790. *without Hollar's Name.* h. ſh.

80 Another of George Abbot, Eſq; Member of Parliament, who died 1648. and Michael and Gamaliel Purefoy, *in the ſame Plate. ibid.* p. 791. *without Hollar's Name.* h. ſh.

81 The Monument of Thomas Spencer at Claverdon. *ibid.* p. 498. h. ſh.

82 A ſmall Chapel, with an Inſcription to the Memory of Iſabella le Deſpenſer, Counteſs of Warwick, the Founder, who died 1439. *ibid.* p. 331. 4°

83 Monument of Sir Thomas Puckering, Son of the Lord-Keeper. *ib.* p. 352. h. ſh.

84, 85 The Monument, Effigies and Arms, of Edward Peyto, Eſq; and his Wife Goditha; three Angels ſupporting the Arms; *in two ſmall Plates. ibid.* p. 379, 380. *without Hollar's Name.*

86 The Monument of Humphrey Peyto and Ann his Wife, with Arms in Cheſterton Church Window. *ibid.* p. 382. *without Hollar's Name.* h. ſh.

87 Monument at Stonely for Lady Alice,

Wife

	Wife of Sir Robert Dudley, and her Daughter Aliza. *ibid*, p. 174,	4°
88	The Monument of Robert Dudley, Baron of Denbigh, Son of Robert Earl of Leiceſter, in our Lady's Chapel. *ibid.* p. 359.	h. ſh.
89	Another of Ambroſe Dudley. *ibid.* p. 356. *without Hollar's Name.*	h. ſh.
90	Another of Robert Earl of Leiceſter and his Lady. *ibid.* p. 358.	h. ſh.
91	Four Monumental Effigies of Thomas Lucy, Laurence Clare, John Manners, and John Tunſtal; *in one Plate. ibid.* p. 348. *without Hollar's Name.*	h. ſh.
92	The Monument of Richard Beauchamp, Earl of Warwick; with the Names of all the little Copper Statues, at the Ends and Sides thereof. *ibid.* p. 328.	h. ſh.
93	Six Feneſtral Paintings, with their Arms in St. Mary's Hall, of William Beauchamp, Lord Bergavenny and his Lady Joan; Richard Earl of Warwick, and his Counteſs Iſabella; Humphrey Earl of Stafford, and John Duke of Norfolk, *ibid.* p. 121.	
94	Monumental Statues of the Earl of Warwick, who died 1410, and his Counteſs; Thomas Hungerford and his Lady; John Bewfoo and his Lady; and of a Seneſchal of Warwick; *in one Plate. ibid.* p. 188.	h. ſh.
95	Five Feneſtral Figures in the Windows of St. Mary's Church of the Beauchamps; with a Monument of Thomas Beauchamp, Earl of Warwick,	

and

and Lady Katherine Mortimer his Wife, *ibid.* p. 318. h. fh.

96 Ten more Feneſtral Figures in the ſame Church, of Ladies of this Family, with their Names. *ibid.* p. 321. *without Hollar's Name.* h. fh.

97 Five more of Men of this Family, with their Names, and the Tomb of Thomas Beauchamp Earl of Warwick, and Lady Margaret his Wife. *ibid.* p. 324. h. fh.

98 Eight Paintings more in the Window of our Lady's Chapel, of the Family of the Beauchamps; being Richard Earl of Warwick, Founder of that Chapel, his two Wives, one Son, and four Daughters. *ibid.* p. 330. h. fh.

99 Eighteen Standards of Arms, ſupported by Stags. *ibid.* p. 378. *without Hollar's Name.* h. fh.

100 The Monument of James Enyon, and his Wife, with the Arms at Honingham. *ibid.* p. 290. *without Hollar's Name.* h. fh.

101 Two Monuments of the Burdets, and Arms in the Windows. *ibid.* p. 814. *without Hollar's Name.*

102 Monuments of the Aſtleys, and their Arms. *ibid.* p. 15. h. fh.

103 } Four Plates of Monuments, Feneſtral
106 } Paintings and Arms of the Fieldings and their Wives, in the Church and Parlour Window at Newnham. *ib.* p. 53, 54, 58, 59. *without Hollar's Name.*

107 Monuments of the Bakers in Newbold Church upon Avon. *ibid.* p. 65. *without Hollar's Name.* h. fh.

108	Arms depicted on the Wainſcot Cieling in the Roof of Maxtoke Hall, which was the Prior's Lodging.	4°
109	Figures and Arms in the North and Eaſt Windows of the Wigſtons, &c. in St. Margaret's Church, *ibid.* p. 27. *without Hollar's Name.*	h. ſh.
110	Four Monuments of the Lucys and others. *ibid.* p. 348.	h. ſh.
111	Arms in the Manor Houſe at Compton-Murdack. *ibid.* p. 434. *without Hollar's Name.*	h. ſh.
112	A Feneſtral Figure of Walter Arderne and Arms, in the Window at Deretend Chapel. *ibid.* p. 645.	a —
113	Arms at Berkſwell Church. *ib.* p. 719.	c —
114	Monuments of the Aſtleys and Peytos. *ibid.* p. 77.	h. ſh.
115	Two Monuments of William Peyto and his Wife, and Sir William Compton and his Wife and Children. *ib.* p. 383. *without Hollar's Name.*	h. ſh.
116	The Monument of Sir Fulk Grevill, Lord Brook. *ib.* p. 361. *without Hollar's Name.*	h. ſh.
117	A Feneſtral Figure in the Window at Weſton Church, and the Monument of Anne Danet. *ibid.* p. 201. *without Hollar's Name.*	
118	Five Feneſtral Figures and Arms in the North and Eaſt Windows of Bulkington. *ibid.* p. 40.	h. ſh.
119	Monument of J. Wightwick in St. Michael's Church. *ibid.* p. 108.	
120	Three Monuments of the Lucys and their Wives. *ibid.* p. 400.	

121 Two Figures of Sir John Grevill and his Wife kneeling in the Window at Binton. *ibid.* p. 536. *without Hollar's Name.*

122 Two Knights arm'd and kneeling, holding their Arms, in the Window at Manceter. *ibid.* p. 776. *without Hollar's Name.*

123 Four Feneſtral Figures and Arms in the Windows at Merevale. *ibid.* p. 783. *without Hollar's Name.*

124, 125 Monuments of the Verneys and Odingſells; *two Plates. ibid.* p. 437, 438. h. ſh.

126, 127 Five Monuments of the Digbys and their Wives, with Arms in the Window; *two Plates. ibid.* p. 736, 737. h. ſh.

128 The Monument of George Carew, Earl of Totneſs, and his Lady. *ib.* p. 519. *without Hollar's Name.* h. ſh.

129 The Monument of William Clopton, and the Monument of William Shakeſpeare the Poet. *ibid.* p. 520. *without Hollar's Name.* h. ſh.

130, 131 Four Monuments of the Boughtons and Alleſleys, in Newbold Church upon Avon; *two Plates. ibid.* p. 65, 66. h. ſh.

132 Monuments of Thomas Fiſher and his Wife, alſo of Sir William and Sir Edward Peito, with Arms. *ibid.* p. 350. h. ſh.

133 Monument of John Fiſher, Eſq; and his Wife, alſo of Sir Clement Fiſher (his Son) and his Wife. *ibid.* p. 725. *without Hollar's Name.* h. ſh.

134 Monument of the Wolveys, with Arms and two Feneſtral Figures in the Windows of Shilton Church. *ibid.* p. 47.

135 Two Monuments and Arms of the Berkleys, and Arms in the Windows of St. Michael's Church. *ibid.* p. 106. h. ſh.

136 William Hopkins's Monument. *ibid.* p. 349.

137 Three Monuments *in one Plate*, with cumbent Statues on them; the uppermoſt two Perſons Arms on a Shield; the Back of the Print, Bermingham Chancel, Dominus Edmundus Ferrers ſtanding; Arms of Stafford Ferrers, &c. and Twenty-two Shields of Arms, in the Window of the Church of Bermingham. *ibid.* p. 661, 662. h. ſh.

[Note. *Beſides thoſe already mention'd, there are in* Dugdale's Warwickſh. *a great Number of Plates of Arms in Church Windows, &c. but as they have not Hollar's Name, are omitted in this Liſt.**]

138–142 Five Leaves of Arms (each Leaf of both Sides) containing Four Hundred and Twenty-eight Coats of Arms of the Knights of the Garter. *Half Sheet Plates, in Aſhmole's Order of the Garter; without Hollar's Name.*

143 A View of the Temple of Honour, *ibid.* p. 3. 4°

144 Proſpect of the Choir of St. George's Chapel at Windſor from the Weſt; *one Sheet. Hollar Scenograph. Regis.* ſh.

145 Proſpect of the Choir from the Eaſt. *Hollar Scenograph. Regis. ibid.* p. 106. *without Hollar's Name.* ſh.

* By the great Number of Plates drawn by *Hollar* in this City and County, he muſt ſurely have been long reſident there.

146	Proſpect of the Inſide of the Chapel. *ibid.* p. 152.	ſh.	
147	Another inſide Proſpect with the Pulpit and the Sovereign's Seat. *ibid.* p. 155.	h. ſh.	1663
148	Proſpect of the Chancel or Screen,	h. ſh.	
149	from the Weſt and the Eaſt; *two Plates. ibid.* p. 156.		
150	Proſpect of St. George's Chapel and the Tomb-Houſe from the South, with the Ground Plot thereof. *ib.* p. 136.	ſh.	—71
151	The ſame, a meridian Proſpect. *Dugdale's Monaſt.* Vol. 3. p. 87.	ſh.	—71
152	Proſpect of the Weſt-End of St. George's Chapel.	h. ſh.	
153	The South Proſpect of the Cathedral at Canterbury. *Tho. Johnſon delin.*	h. ſh.	
154	Herefordienſis Eccleſiæ Cathedralis ab Occidente proſpectus. *Dugdale's Monaſt.* Vol. 3. p. 180.	ſh.	
155	Herefordienſis Eccleſiæ Cathedralis ab Aquilone Proſpectus. *ibid. ibid.*	ſh.	
156	A View of King Henry VII. Monunument in the Chapel at Weſtminſter-Abbey. *Hollar Ætat.* 58. *Sandford's Genealogies.* p. 442.	ſh.	—65
157	The Monument of Biſhop Hacket.	h. ſh.	
158	Tumulus Franciſci Bacon, apud Sti. Albani; in a Nich, the Effigies ſitting in an Elbow Chair, the Right Hand hanging over the Arm, the Left ſupporting his Head, a large Hat and Ruff, Whiſkers and Beard, Trunk Breeches, Roſe in his Shoes, a long Robe. *In Bacon's Reſcuſcitatio.*	h. ſh.	
159	The Tomb of Margaret Counteſs of Richmond, Mother of King Henry VII. with Arms.	4°	

160	A canopy'd Monument on four Pillars; and under it a Coffin cover'd with a Pall, having a Crown or Coronet thereon: Two Boys with extinguiſh'd Torches at Top, ſupporting the Arms of Portugal, and Banners of the Arms on the Corner Pinacles; this Motto on the Corniſh, *Mors ultra non erit.* Alſo a Scale of Feet.	4°	1653
161	Orientalis Eccleſiæ Lincolnienſes Facies. *W. Hollar Regiæ Majeſt. Scenographus delin. & ſculp. Dugdale's Monaſt.* Vol. 3. p. 256.	ſh.	—72
162	Eccleſiæ Cathedralis Lincolnienſis, a Meridie proſpectus. *ibid.*	ſh.	—72
163	Eccleſiæ Cathedralis Lincolnienſis Facies Occid. *ibid.*	ſh.	—72
164	Ærea Eccleſiæ Cathedralis Lincolniæ. *ibid.*	ſh.	—72
165	Eccleſiæ Cathedralis Lincolnienſis Septentrione proſpectus. *ibid.*	ſh.	—67
166	Navis Eccleſiæ Cathedralis B. Mariæ Virginis Lincolniæ proſpectus interior. *ibid.*	ſh.	—72
167	Chori Eccleſiæ Cathedralis B. Mariæ Virg. Lincolniæ proſpectus interior. *ibid.*	ſh.	—72
168	A Coat of Arms. Motto, *Arma Pacis Fulcra.* Two armed Men Supporters.	8°	—43
169	A Coat of Arms ſupported by two Lions; in the Shield, St. Michael beating down the Devil. A ſmall View of a City at bottom.	b—	—46
170	Arms; two Swans Supporters.	b—	
171	St. Martin's Church at Utrecht. *A large Sheet.*		—60

172	A large Coat of Arms ſupported by Pallas and Hercules. Motto, *Virtute & Fide. Quellin. delin.*	h. ſh.	1645
173	Arms; a Fleur-de-Lis in Ornament. *L. Horn. Collen.*	h. ſh.	—33
174	Two Plates of the Plans of Solomon's Temple. *One Sheet and a half.*		—57
175	The Jewiſh Sacrifice in the Temple of Solomon. *A large Sheet.*		—60
176	Scenographia totius Templi Hieroſolymitani, omniumque illius Porticuum. *A. Solomone.*	ſh.	—59
177	Three Proſpects of Solomon's Temple; *in one large Sheet.*		
178	The Furniture of the Temple, *viz.* Golden Candleſtick, Golden Altar, Laver, Ark, with a View of the Inſide of the Sanctum Sanctorum, &c.	ſh.	—56
179	A diſtinct Repreſentation of ſeveral Parts of the ſacred Temple, the Form, Dimenſions and Ornaments.	ſh.	—57
	Theſe ſix are generally bound in the large Bible printed by Field.		
180	A Church, and Boys two and two going into a Porch; People kneeling in the Church-yard.	ſh.	
181	Plan of the Cath. Church of Canterbury.	h. ſh.	
182	Chriſt Church at Canterbury.	h. ſh.	
183	St. Mary Overy's Church; *unlike the Work of Hollar.*	h. ſh.	—61
184	Two Monuments of Biſhops.	c—	
185	Three ditto without Names.	c—	
186	Two Monuments, *on one Plate*, like the other.	h. ſh.	
187	Eccleſiæ Salvatoris Brugis.	c—	
188	Burtonienſis Eccleſiæ (in agro Staffordienſi)		

	dienſi) proſpectus. *Dugdale's Monaſt.* Vol. 2. p. 870.	ſh.	1661
189	Eccleſiæ Cœnobialis Colceſtrenſis in agro Eſſexiano. *Dugdale's Monaſt.* Vol. 2. p. 890. *from a Draught in the Cotton Library.*	ſh.	—61
190	Eccleſiæ Cathedralis Ciceſtrenſis ab Aquilone proſpectus. *ibid.* Vol. 3. p. 315.	ſh.	
191	Eccleſiæ Cathedralis Sariſburienſis, a Septentrione proſpectus. *ibid.* Vol. 3. p. 374.	ſh.	—72
192	Eccleſiæ Cathedralis Sariſburienſis ab euro Aquilone proſpectus.		
193	Eccleſiæ Cathedralis Sariſburienſis Facies Orientalis.	ſh.	
194	Eccleſiæ Cathedralis Lichfeldienſis ab Occidente proſpectus; *without Hollar's Name.*	h. ſh.	
195	Eccleſiæ Cathedralis Lichfeldenſis a Meridie proſpectus. *Dugdale's Monaſt.* Vol. 3. p. 216.	ſh.	—72
196	Facies interior Montis Pietatis Bruxellenſis.		
197	Facies exterior ditto.	c —	
198	Turris & Ædes Eccleſiæ Cathedralis Argentinenſis, viz. Straſburgh; *with Latin Verſes at one Corner.*	h. ſh.	—45
199	The Choir of St. George's Chapel at Windſor. *A Proof.*	h. ſh.	—60
200	Another Part of it; the Choir.	h. ſh.	—63
201	An Archade Cenotaph illuminated. *Quellin pinxit.*	ſh.	
202	Baſilica Aquiſgrana.	ſh.	
203	The King's Royal Arms and Supporters; at Bottom, *Dieu & mon Droit.*	h. ſh.	

204	Cathedral Church of York; a Meridian Profpect. *Dugdale's Monaftic.* Vol. 3. p. 129.	fh.	1672
205	A Proof of a Monument, without writing. A Statue of a Lady lying along, with her Hands upon her Breaft; Avelyne, Counteſs of Lancaſter. *Sandford's Genealogies*, p. 104. See N° 216.	h. fh.	—66
206	The Monument of the noble Prince Edward, called *The Black Prince. ibid.* p. 188.	h. fh.	
207	Elizabeth Dutcheſs of Exeter, and John Lord Fanhop, both kneeling. *Taken from a Painting in the Window in Ampthill Church. ibid.* p. 254.	4°	—67
208	The Monument of Thomas, Duke of Clarence, and his Lady Margaret; and John Beaufort, Earl of Somerſet, her former Huſband. *ibid.* p. 302.		
209	The Monument of Charles Somerſet, Earl of Worceſter, and Elizabeth Herbert his firſt Wife, inclos'd within a Rail of Braſs. *ibid.* p. 329.	h. fh.	—68
210	The ſumptuous Monument wrought in Steel, erected in St. George's Chapel at Windſor, for King Edward IV. [*This Plate, partly done by* Hollar, *one of his laſt unfiniſhed Works, ſhews his feeble Hand before his Death.*] *ibid.* p. 390. *without Hollar's Name.*	fh.	
211	A noble Monument in Worceſter Cathedral, of Arthur Prince of Wales, eldeſt Son of King Henry VII. *without Hollar's Name. ibid.* p. 446.	fh.	

212	Monument of Anne Dutcheſs of Exeter and her Huſband Sir Thomas Sellynger, Knight, both on their Knees. *ibid.* p. 377.		
213	A Monument for King William the Conqueror. *ibid.* p. 7. *without Hollar's Name*		
214	A Monument of Willam Earl of Flanders, and his Seals. *ibid.* p. 17. *without Hollar's Name.*	4°	
215	A Monument of King John, a cumbent Statue. *ibid.* p. 85. *without Hollar's Name.*		
216	A Monument of Aveline, Counteſs of Lancaſter. *ibid.* p. 104. *without Hollar's Name.*	h. ſh.	1666
217	A Monument for Edmund, Earl of Lancaſter. *ibid.* p. 106.	h. ſh.	
218	Philippa, Dutcheſs of York, her Monument; a cumbent Figure. *ib.* p. 304. *without Hollar's Name.*		
219	A Proſpect of Eaton College and Church to the North.	ſh.	—72
220	Chineſe Sepulchre.		
221	The Gate of St. John's Jeruſalem, in the Suburbs of London; the Chapel;		—61
	the Hoſpital Houſe.	h. ſh.	—60
222	St. Katherine's Hoſpital, near London.	h. ſh.	—72
223	Conventualis Eccleſiæ Hoſpitalis S. Catherinæ juxta Turrim Londin. Meridie proſpectus.	ſh.	—60
224	Southwell Church, North Proſpect. *Dugdale's Monaſt.* Vol. 3. p. 10.	ſh.	—72
225	——— Weſt Proſpect. *ibid.*	ſh.	
226	A Proſpect of Higham Ferrers Church to the South. *ibid.* p. 175.	h. ſh.	

227 Mo-

227 Monument of Humphry Barlowe. *Thoroton's Nottinghamſh.* p. 46. 1676

228 Richard Parkins and his Wife at Bunny. *ibid.* p. 47.

229 William St. Andrew's Monument. *ibid.* p. 21.

230 John St. Andrew's Monument. *ibid.* p. 22.

231 Mansfield's Monument. 1624. *ibid.* p. 27.

In Willoughby Church.

232 Three Monuments of the Willoughbys, *in one Plate. ibid.* p. 36. h. ſh.

233 Four Monuments more of the ſame Family, *in one Plate. ibid.* p. 37. h. ſh.

Monuments in Clifton Church.

234 Three Views of a Monument of one of the Cliftons between two Wives. *ibid.* p. 58.

235 Monument of Sir Gervis Clifton. *ibid.* p. 59.

236 Two Monuments of George Clifton, Eſq; and his Wife. *ibid.* p. 61.

237 Sir Gervaiſe Clifton, Bart. his Monument. *ibid.* p. 61.

Monuments at Holm Pierrepoint.

238 Houſe and Church at Holme Pierrepoint. *ibid.* p. 88.

239 Two in the South Iſle, without Names, *ibid.* p. 88, 89. —76

240 Monument of Gertrude, Counteſs of Kingſton. *ibid.* p. 90. h. ſh.

241 Sir Henry Pierrepoint's Monument. *ib.* p. 91. h. ſh.

In the Chancel at Tithby.

242 Monument of Thomas Chaworth, Eſq;

and

and his Wife, with Arms in the Window. *ibid.* p. 99.

Monuments at Langar:

243 Monument of Henry Chaworth, with Arms. *ibid.* p. 106.

244 Monument of Sir John Chaworth and his Wife. *ibid.* p. 107.

245 Monument of George Chaworth, Eſq; and his Wife. *ibid.* p. 108.

246 Monument of Thomas Lord Scroop and his Lady. *ibid.* p. 106. h. ſh. 1676

247 A croſs-legged Knight, couchant upon an old low Tomb-ſtone. Memoriæ Horatorum apud Flintham. (Butler) with a Shield, and a Lion paſſant Gard. *ibid.* p. 135.

At Eaſt Bridgford.

248 Two Monuments of Caltoft, *on one Plate. ibid.* p. 152. h. ſh.

At Staunton.

249 Four Monuments of the Stauntons, Sir Major, Sir William, Sir Major and his Wife, all cumbent, *on one Plate. ibid.* p. 164. h. ſh.

250 An old Monument of a Knight lying croſs-legged, with a Shield, without a Name. *ibid.* p. 182.

251 Johannes Tevery's Monument. *ibid.* p. 214. h. ſh.

252 Gervaiſe Tevery and his Wife. *ibid.* p. 215. h. ſh.

At Wollaton.

253 On the South Wall an old Monument without a Name. *ibid.* p. 223.

254 Richard Willoughby, a Skeleton at bottom. *ibid.* p. 224. h. ſh.

255 Hen-

255	Henricus Willoughby, and his four Wives. *ibid.* p. 225.	h. fh.	
256	Another Henricus Willoughby, & Anna Uxor ejus. *ibid.* p. 226.		
257	Henricus Willoughby, Filius. *ibid.* p. 227.		
	At Gunnalfton.		
258	Three Monuments, two of Knights; upon one of their Shields three Hedge-Hogs, the other a Lady. *ib.* p. 301.		
259	Monument of two Gervafe's Pigot. *ibid.* p. 16.		
260	A Monument of Reynold Peckham, Efq; and his Wife, in the Chancel at Offington. *ibid.* p. 356.	h. fh.	
261	Of William Cartwright and Grace his Wife, and Children. *ibid.* p. 357.	h. fh.	
262	Monument of John Plumptre, 1552; and two others, *on the fame Plate*, without Names; *unlike Hollar's former Works.*	fh.	1677
263	St. Egwin, Bifhop of Worcefter kneeling.		
264	Ichnography of the Cathedral at Norwich.		
265	Two Views of the Monument of Thomas Lord Bruce in Gifburn Abbey. *Dugdale's Monaft.* Vol. 2. p. 148.	h. fh.	
266	Wigornienfis Eccleffiæ Cathedralis ab Aquilone profpectus, with the Plan, *on the fame Plate. Dugdale's Monaft.* Vol. 3. p. 43. *without Hollar's Name.*	fh.	
267	Arms of the Marquis of Dorchefter.		
	The following are in Dugdale's St. Paul's.		
268	Templi Parochialis S. Fidis Ichnographia. p. 114.	h. fh.	

269	Eccleſiæ Parochialis S. Fidis Proſpectus Interioris, p. 115.	h. ſh.	
270	Capella Thomæ Kempe Londin. Epiſ. p. 40. *without Hollar's Name.*	ſh.	
271	Domus Capitularis S. Pauli, Meridie Proſpectus, p. 126.	ſh.	
272	Eccleſiæ Paulinæ Proſpectus. p. 132.	ſh.	1657
273	Areæ Eccleſiæ Cathedralis S. Pauli Ichnographia.	ſh.	—57
274	Eccleſiæ Cathedralis S. Pauli, a Meridie Proſpectus.	ſh.	
275	Eccleſiæ Cathedralis S. Pauli, a Septentrione Proſpectus.	ſh.	—56
276	Eccleſiæ Cathedralis S. Pauli, ab Occidente Proſpectus.	ſh.	
277	Eccleſiæ Cathedralis S. Pauli, Orientalis Facies.	ſh.	—56
278	Eccleſiæ Cathedralis S. Pauli, ab Oriente Proſpectus.	ſh.	
279	Navis Eccleſiæ Cathedralis S. Pauli Proſpectus interior.	ſh.	—58
280	Partis exterioris Chori ab Occidente Proſpectus.	ſh.	
281	Chori Eccleſiæ Cathedralis S. Pauli Proſpectus Interior.	ſh.	
282	Orientalis Partis Eccl. Cath. S. Pauli Proſpectus interior. *Note. Five of the above are alſo in Dugdale's Monaſt.* Vol. 3. p. 298.	ſh.	
283	Monument of Johannis de Bello Campo. p. 52.	h. ſh.	
284	Monument of Johan. Donne, p. 62. *without Hollar's Name.*	h. ſh.	
285	Monuments of Ricardi Regis, John Acton, Eſq; and Simon Edolph, Eſq; *in one Plate.* p. 72.	h. ſh.	

286 Mo-

286 Monuments of Thomas Okeford, Will. Rythyn, Ricardi Litchfield, and another without a Name, p. 74. h. ſh.

287 Monuments of William Worſley, Roger Brabazon, Valentine Carey, p. 76. *without Hollar's Name.* h. ſh.

288 Monument of Joannis Newcourt, and another without a Name, p. 78. h. ſh.

289 Monuments of Euſtachius de Faucon-brigge, Henricus de Wengham Decanus de Tottenhall, p. 80. h. ſh.

290 Monuments of Henrici de Lacie Comitis Lincolniæ, Rob. de Braybroke, p. 84. h. ſh.

291 Monument of Rogeri Nigri Londonienſis Epiſcopi. p. 86. h. ſh.

292 Monument of Johannis Gandavienſis Ducis Lancaſtriæ & Uxoris ejus. p. 90. *without Hollar's Name.* h. ſh.

293 Monument of Sebba Rex Orientalium Saxonum, Ethelredus Anglorum Rex. p. 92. h. ſh.

294 Monument of Gulielmi Aubræi, p. 96. h. ſh.

295 Monuments of Johannis de Chiſhull Londin. Epiſcop. and another without a Name. p. 98. h. ſh.

296 Monument of Radulphi de Hengham, Johannis Tomkins. p. 100. h. ſh.

297 Monument of Simonis Burley Militis. p. 102. h. ſh.

298 Monument. Clauſura circa Altari Sti. Erkenwaldi. p. 112. h. ſh.

299 Monuments of Robertus Londinenſis, Gulielmus Greene, Thomas de Eyre. p. 60. *without Hollar's Name.* h. ſh.

300 Arms of Mr. Selden. *To the Dedication of Upton de Studio Militari.*
301 Arms of Mr. Upton. *In the ſame Book.*
302 Arms of Sir H. Spelman. *To Spelmanni Aſpilogia; in the ſame Book.*
303 Proſpect of York Cathedral. 1672
304 Another View of the ſame.
305 Area Spaldingenſis Cœnobii Ichnographia.
306 Thalami portarum atriorum — Part of Solomon's Temple under it. *W. Holtar fecit aqua fortis* 1657. *Æt.* 50.

CLASS

CLASS X.

Insects, Flowers and Shells.

1 MUSCARUM Scarabæorum, Vermiumque Variæ Figuræ & Formæ, &c. *ex Arundel. Collect. Antverp.* being the Frontispiece of some succeeding Plates. e — 1646 and —47

2 A Plate of four Butterflies, and two small Beetles.

3 Another of a Flying-Beetle, and three Butterflies.

4–6 Three more Plates of other Flies, Butterflies and Grashoppers.

7–9 Three more Butterflies, Caterpillars, *&c.*

10–12 Three more Butterflies with Claw Wings, *&c.*

13–14 Two more of Butterflies, of various Shapes and Spots.

Fourteen Plates.

15 A very large Butterfly or Moth, double Wings, with four round Spots.

16–23 Eight Diversæ Insectam Aligerorum, Vermiumque, &c. the Title-Page, and seven Plates. c —

24–61 A most curious Book of Shells, in *Thirty-eight Plates:* Some of the Plates have Letters of Reference, most of them have none. *Many Collectors*

of Hollar's *Works have them not; nor are they to be met with in the most numerous Collections, except Two or Three, where they are esteemed as great Rarities.* *

62 Rhabarbarum, the Plant growing. *Ogilby's China*, Vol. 1. p. 408. *without Hollar's Name.*

63 Cia, or Tea Herb, as it grows. *ibid.* p. 409. *without Hollar's Name.*

64 Teng, another Herb.

65 Po-lo-mie, an extraordinary Excrescence that grows on a Tree in China; with a View of Men and Women eating of it; it is much esteem'd. *ibid.* p. 410. *without Hollar's Name.*

* At a Sale of Prints and Drawings which were brought from *Holland*, and sold at *Covent Garden* in *December* 1750, was one Sett of Shells, done by *Hollar*, being 38 Plates; they being very scarce, sold for 10*l.* 5*s.* to Mr. *Barnard*, Son to Sir *John.*

CLASS

CLASS XI.

Animals, Hunting, Fiſhing, and VAN AVONT'S *Boys.*

1	A Lion Couchant. *A. Durer*, 1518. *ex Arund. Collect.*	e —	1645
2	A Boar. *L. Cranich delin.*	e —	
3	A Lion Paſſant. *A. Durer inv. ex Coll. Arund.*	e —	—49
4	A Shock Dog. *A. Maetham delin.*	f —	—49
5	An Aſs. *J. Baſſan delin.*	f —	—49
6	Pædopægnion: Or Views of Boys Sporting. *Pet. Van Avont invent.* In the Title Plate.	c —	—46
7	The Head of Georgius ab Etenhard, Eques 1646. *The Title.*		
8 9	The Head of Petrus Vanden Avont. *Antwerp. Pictor.* Another Ditto.		—51
10 11	Two Views of Boys ſporting with Birds and Arms.		
12 13	Two Views more of Boys with Fiſhes and Fruits.		
14 15	Two Views more of Boys with Lambs, *&c.*		
16 17	Two Views more of Boys Dancing, *&c.*		
18 19	Two of Boys in Bacchanal.		
20	Several Boys carrying a young Bacchus. *Von Avont.*		

21 Two

21 } Two more, in like manner, with
22 } Goats.

23 } Two more, mounted on a Goat and a
24 } Panther.

25 } Two more playing in different Poſtures,
26 } ſetting in Clouds.

27 } Two more of Boys in Concerts of
28 } Muſick.

29 Another of Boys eating Grapes, *&c.*

30 One of Angels, ſupporting the Croſs.

31 Another of Angels with the Croſs in the Clouds, and others below, with the *Sudorium*, on which was ſaid to be the Impreſſion of our Saviour's Face; and other Inſtruments of his Crucifixion.

32 One of Angels bearing up the Croſs; *high, oval at Top.* 4°

33 } And Three more. *Twenty-eight in*
35 } *all.* a —

36 Animalium, Ferarum & Beſtiarum, Florum, Fructuum, Muſcarum, Vermiumque, Icones variæ, ad vivum delineatæ. d — 1663

This Sett is Twelve Plates; there are but Four of them Hollar's, viz. *the above Title and Three more following; the others are grav'd by other Hands.*

37 A Leopard, the Gilderland Roſe, French Anemony, *&c.* d — —62

38 The Elephant, and Monkey, Crown Imperial, Daffodil, *&c.* d —

39 The Peony, African Marigold, Narciſſus, Roſe, *&c.* d — —63

There is one invented by Hollar, *but not etch'd by him.*

40 Several

40	Several ways of Hunting, Hawking and Fiſhing, after the Engliſh Manner; *invented by* Francis Barlow, *etch'd by* W. Hollar, *viz.*	d—	1671
41	Hare-hunting; Coney-catching;		
42	River-fiſhing; Salmon-fiſhing;		
43	Angling. *Theſe Six firſt Plates by* Hollar, *the Seven remaining by another*, viz.		
44	Heron-hawking; Pheaſant-hawking;		
45	Partridge-hawking; Otter-hunting;		
46	Courſing the Fallow-Deer; Stag-hunting, and a Fox-hunting.		
47	A Frontiſpiece to a Book of Sporting, adorn'd with Dogs, Fowling-piece, Pouch, *&c.* and a Coat of Arms at Bottom, with Space in the Middle for a Title, but none inſcrib'd.	b—	—46
48	The ſame with a different Coat of Arms, dedicated to Theodore Paw; with the Title of Animals, by *P. Van Avont.* *Belonging to this Book.*	b—	—46
49	A dead Deer. *Of this there is a Reverſe.*	b—	—46
50 52	Three Plates of Dogs, of various Kinds.	b—	and —47
53	One of Sheep.		
54 57	Four more of Dogs.	b—	—46
58	One of Leopards intoxicated with Grapes; *after Rubens.*	b—	
59	One of Lions; *after Rubens.*	c—	—46
60	Some Aſſes and Swine; *after Barlow.*	b—	—62
61	An Elephant, and Camel, and Monkeys; *after Barlow.* *A Reverſe of this laſt.*	b—	—63

62 Two Plates of Bears; *after Barlow.*
63 *One is a Reverſe.* b — 1662

64 A Plate of Goats, and another of
65 Horſes; *after Barlow.* b — —63

66 One of Wolves. b — —62

67 One of Deer. *And a Reverſe.* b —

68 Two of Cows. *And a Reverſe of*
69 *one.* b — —59

70 One of Dogs; *after Barlow.* b —

Theſe belong to one Sett; and have a Title Page by Tempeſt, *and Three Plates by* Gaywood.

71 Two Plates of Hunting-horns. b —
72

73 Two Plates of Quivers, Arrows, Spear,
74 Horns, &c. b —

75 Two Plates of dead Boars, &c. b —
76

77 Two more of dead Deer, Hares, &c. b —
78

Theſe Eight Plates ſeem the Work of another Hand.

79 A dead Hare hanging by the Foot, Dogs, Birds, &c. *Peter Boel pinx.* h. ſh. —49

80 Divers Kinds of Birds; *after Francis Barlow: The Title Page by* Gaywood.

81 One of Oſtriches; *alſo by him.*

82 Firſt an Eagle. Two Plates of Tur-
84 key and Hawks. b — —54

85 One of various Kinds; and One of
86 Cormorants, &c.

87 One of the Owl, Magpye, &c. and
88 One of Pigeons.

89 Four of Water-Fowl, and other
92 Birds.

93 One

93 } One of a Cock, Hen and Chicken,
94 } and One of Pheafants.
95 } One of Herons, and One with Two
96 } Swans.
97 } One of Ducks and Mallards, &c. and
98 } One with Peacocks.

Seventeen Plates in all, by Hollar.

99	A Bird upon the Branch of a Tree.	f —	1646
100	A Duck.	e —	—46
101	The Figure of a Mole.	f —	—46
102	A Cat's Head, at large.	4°	—46
103	Two Stags Couchant; *from A. Durer*, 1518.	g —	—49
104	Little Boys in Bacchanal, carrying another towards a Spring, iſſuing from an Urn, held by the Figure of a River.	f —	
105	An Elephant, with ſeveral Actions of the Elephant about it, and the Deſcription in Dutch. *Q. If* Hollar's, *which was ſhewn in* 1629 *alive.*	h. ſh.	—29
106	A Rhinoceros and a Salt Cow, with a Bird and a Lamb. *Ogilby's China*, Vol. 1. p. 234. *without Hollar's Name.*		
107	An Elephant, with a Camel, Deer and other Cattle. *ibid.* p. 235. *without Hollar's Name.*		
108	Hippopotamus, a Sea-Horſe. *ibid.* p. 412. *without Hollar's Name.*		
109	Feki Foli gi kerker. Two Figures with a Sort of a Badger. *ibid.*		
110	A Whale and ſmall Fiſh. *Ogilby's China.* Vol. 1. p. 237.		
111	The Bird Louwa. *ibid.* p. 492. *without Hollar's Name.*		

CLASS XII.

Coins, Medals, Seals, Vaſes and Cups.

1	A Large Euchariſtical Cup, richly wrought with the Story of our Saviour, the Apoſtles, &c. with the Inſcription, expreſſing it to be taken from a drawing with a Pen; made by *Andrea Mantegnia*, and preſerv'd in the *Arundelian Collection.*	ſh.	1640
2	The ſame, without the Inſcription.		
3	A Sett of Vaſes from the Original		—42
11	Drawings, by *Hans Holbein*; in the *Arundelian Collection.* London *and* Antwerp.	8°	—45 —46
12	A ſmall Figure of Temperance, on a fine wrought Cover for a Cup; from *Holbein.*	8°	—49
13	A fine wrought Pattern for the Foot of a Cup; the Deſign drawn by *Hans Holbein* for King Henry VIII. *The above are a Sett.*		
14	The Form or Ornament of ſome Roman Javelins, as in ſome of their Emperors Coins; *In Four Circles. (In Upton. De re Militari.)*	b —	
15	Two Pieces of Roman Enſigns.	b —	

16 Sabolt

16 Sabolt Beham. Maler. XXXX. IAR. ALT. MDXXXX.
Anna Behamin. Alt. XXXV. IAR. MDXXXX. } Medal. } a — 1647
Reverſe, a Laurel Wreath, with this Cypher ~~ISB.~~
[*See Repertorium Seulptile-Typicum*, 8°, 1730, *p.* 10.]

17 The Figure of a Stone, ſhaped like the End of a Pole Axe, preſerved in Mr. Aſhmole's Repoſitory. *Dugdale's Warwickſh.* p. 778. e —

18 The firſt Silver Coin with the Garter about the Arms; it is a Half Crown of Charles the Firſt. *Aſhmole's Order of the Garter*, p. 207. *without Hollar's Name.*

19 Two Coins more, in Honour of the Garter, upon the Inveſtiture of Frederick King of Bohemia, and Robert Earl of Saliſbury: Alſo a Ring made Garterwiſe. *ib.* p. 207. *without Hollar's Name.* c —

20 Three Pictures and Eight Medals of Princes, in the Collars of the Orders whereof they were Companions. *ibid.* p. 223. h. ſh. —67

21 The Seals and Signet of the Order of the Garter. *ibid.* p. 247. h. ſh. —70

22 Three Seals of the Emperors of Ruſſia, and two Coins of Count Mansfield, and the Duke of Mantua, with the Figure of St. George upon them. *ib.* p. 229. h. ſh. —67

23 Seals and Coins having the Arms encircled with the Collars and Garter

of their Orders. *ibid.* p. 224. *without Hollar's Name.* h. ſh.

24 A Medal ſtruck by Charles XI. King of Sweden, upon his Inveſtiture with the Garter, expreſſing the Concord of the Two Crowns. *Salus Populorum. ibid.* p. 405. b —

25 Another, *ſomewhat different*, with a fuller Inſcription; and the Garter, 29 May 1671. *ibid.* p. 455. a —

26 The Seal of Office belonging to Garter King at Arms. *ibid.* p. 208. *without Hollar's Name.*

27 A Medal of Charles the Firſt, on the Reverſe the Star and Garter 1629. *ibid.* p. 216. *without Hollar's Name.*

28 Two Medals on the Inſtallation of Prince Charles to the Order of the Garter. *ibid.* p. 366. *without Hollar's Name.*

29 Three Seals with two Reverſes of Sir Roger Harpur and his Wife, *on one Plate. Dugdale's Warwickſh.* p. 381.

30 A ſmall Medal of Lewis XIV. King of France 1647. *And the Reverſe.*

31–35 Five Plates of Roman Medals, different Sizes; *which may be Queried.*

36 An Oval Seal of Chriſtopher Wren, Dean of Windſor.

37 The two Great Bells of China, viz. of Erfurd, and of Pekin.

38 A Maſk and Letters, A. M. T.

39 A Plate of ſeveral Royal Seals, being of William I. Conqueror, William II. and Henry III. *Sandford's Genealogies.* p. 1.

40 William

40 William Earl of Flanders, his Seals. *Sandford's Genealogies*, p. 17.

41 A Plate of Seals of Richard Earl of Cornwal; and another Seal, as King of the Romans. *ibid.* p. 94. *without Hollar's Name.*

42 Edmund Earl of Cornwal, a Seal. *ibid.*

43 The Seal of Gilbert de Clare. *ibid.* p. 139.

44 A Plate of Seals. King John and Henry III. two Seals. *ibid.* p. 56. *without Name.*

45 } Five Plates of Roman Medals.
49 }

50 Signa Imperatoria, Tit. Claud. Nero. *In Spelmanni Aſpilogia.* p. 15.

CLASS XIII.

Seaſons, Muffs, Fans and Swords.

1	VArious Ornaments for the Hilt, Locket, and Chape of a Sword, or Dagger; from *Holbein.*	8°	1644
2 3	Two more Plates of the like Ornaments; from *Holbein.*	8°	—45
4 7	The Four Seaſons in half Length; with four Engliſh Verſes under each.	4°	—44
8 11	Four Seaſons at full Length; with four Engliſh Verſes under each.	h. ſh.	1643 and —44
12 13	Two ſmall Plates with a Muff, Handkerchief and Maſk in it.	g—	
14	Another with Muffs and Tippet.	f—	—45
15 16	Two more with ſingle Muffs in them, tied round the middle with Ribbons or Laces.	f—	—45
17	Another Plate with five ſmaller Muffs in it, and Hands in them.	e—	—45 and —46
18	A larger Plate with Muffs, laced Handkerchiefs, Gloves, Fans, Maſk and Pincuſhion.	b—	—47
19	A Plate of Muffs, different from the others.	e—	—45
20	Spring; a Woman, with Flowers in a Square. Latin and Engliſh Verſes at Bottom.	h. ſh.	—41

Summer;

21	Summer; a Woman, a Veil over her Face, a Fan in her Right-hand. Latin and Engliſh Verſes.	h. ſh.	1641
22	Autumn; a Woman, Fruit in a Diſh, &c.	h. ſh.	—41
23	Winter; a Woman, a Muff on her Left-hand. Verſes as before, the Four in Square, and half Figures.	h. ſh.	—41
24	Another, almoſt the ſame, without any Writing.		
25	Summer; a ſmaller Square. *A Copy from the other.*	d—	
26	The Deſign of a Sword-Hilt, Hook, &c. made by *H. Holbein* for Prince Edward. *From the Arundelian Collection.*	4°	—42
27–30	Four Seaſons, repreſented in Towns. *Zu. Straſburg*, by *Jac. Vander Heydon.*	c—	
31–34	Four Seaſons, repreſented in the open Country, with Dutch Villages. Latin Verſes.	a—	
35–46	Twelve Months of the Year.		

CLASS XIV.

Frontiſpieces and Titles of Books, that generally have no other Plate of HOLLAR*'s Works.*

1	A Figure of Painting, or Sculpture, drawing of Heads, with this Inſcription; *Variæ Figuræ, a W. Hollar, &c. Collectæ & Inſculptæ Antverpiæ.*	b—	1646
2	The Frontiſpiece of Thomas Compton Carleton's Book, entitled, *Philoſophia Univerſa*, Folio, printed 1649. *Antw.* dedicated to Maximilian Duke of Bavaria; repreſenting him on a Throne, and his two Sons on each Side, alluded to in Virgil's Verſe of the Golden Bough; with an Emblem at Bottom of the Bavarian Bounty, in a Fountain watering all Parts of the Earth. *Abr. Diepenbeck delin.*	h: ſh.	—49.
3	Another Frontiſpiece of a Book, with a Woman repreſenting the Ottoman Empire, holding the Map of her Dominions; with Pallas and Mercury on the Sides.	8º	—50

4 Another

4 Another Frontiſpiece of the Virgin Mary appearing to St. Norbet, and cauſing White Robes to be brought him by Angels, with Figures of an active and contemplative Life on each Side; and at the four Corners, St. James, St. Joſeph, St. Giſelbert, and St. Wilhelm, in Compartments. *Abr. a Diepenbecke inv.* Q. *If this is not the ſame as* N° 196. Claſs I. 4° 1650

5 The Buſto of King Charles II. on a Pedeſtal, there ſtiled *Societatis Regalis Author & Patronus.* Fame holding a Wreath of Laurel over his Head. The Lord Chancellor Bacon, and Lord Bronker on each Side. Books and Inſtruments of Arts on either Side. *Evelyn inv.* Before Spratt's Hiſtory of the Royal Society. 4° —67

6 The King's Arms and Ornaments, being the Head Piece at the Beginning of Aſhmole's Order of the Garter. c —

7 A ſmall Proſpect of the City of Antioch, with four Engliſh Verſes at Bottom, by *John Quarles*; a Frontiſpiece to ſome Book. 8° —57

8 A Title-Page of a Book, repreſenting Moſes and Aaron, holding up the Table of the Law, in the middle: At Top, a Miniſter preaching to his Congregation: And at Bottom, Moſes on the Mount receiving the Law, and a Prieſt at the Altar. 8°

9 *Monaſticon Anglicanum:* Or the Frontiſpiece to that Work. St. Gregory

and

	and St. Auſtin on each Side, and Emblematical Compartments at Top and Bottom.	h. ſh.	
10	Frontiſpiece in 8°, of Figures of Pallas and Hercules, or Art and Labour; on each Side, Crowns, Mitres, Cardinals Hats, &c. *At Top if filled up, it's a Frontiſpiece: If not, 'tis one of the Borders of Death's Dance.*	8°	
11	An Engliſh Gentleman paying his Courtſhip to a Lady, with a Cupid between them, in a Publick Aſſembly; at Bottom, *Omnia Vincit Amor*, ſeeming Part of the Frontiſpiece of a Book, or elſe a Head-piece to ſome Book of Complements.	a —	
12	Frontiſpiece to Biſhop Andrews's Manual for the Viſitation of the Sick.	12°	1642
13	Frontiſpiece to Martial's Epigrams; wherein one Satyr holds up a Looking Glaſs to another.	4°	
14	Frontiſpiece to the Bible: Inſcribed *The Holy Hiſtory*; Faith holding up a Glaſs to Moſes, thro' which he ſees Things Inviſible as well as Viſible. *Lond.*	4°	—53
15	Frontiſpiece to Dr. Whitlock's Zootomia, or Moral Anatomy of the Living by the Dead. (A Book of Eſſays in 8° about 1653.)		
16	Frontiſpiece to a Book, called the Academy of Pleaſure; furniſhed with Letters, Dialogues, Songs, &c. Mercury, Venus ſetting, Juno.	8°	—65
17	Golden Remains of John Hales of Eton College.	4°	—50

18 Fron-

18	Frontiſpiece to Mr. Evelyn's Tranſlation of the Firſt Book of Lucretius. *Mary Evelyn inv.*	8°	1656
19	The Frontiſpiece of an Embaſſy to the Emperor of China; repreſenting him ſitting in his Chair of State, attended by his Guards, &c. Before *Ogilby*'s Edition of that Embaſſy in Folio.	h. ſh.	—68
20	A New Book of Flowers and Fiſhes; collected and compoſed out of the beſt Authors. Under this Title, in a Compartment, adorned with Feſtoons of Flowers, is a Sea Proſpect, and Fiſhermen making a Draught with a Drag-Net. *There are Twelve Plates as mentioned of this Sett; but not done by* Hollar.	4°	—62 and —71
21	The Frontiſpiece of the Sphere of M. Manilius, made an Engliſh Poem, by Edward Sherburne, Eſq; *In a large Folio.*		—73
22	Title-Page, Caroli Lotharingiæ Ducis Clypeus Spiritualis. *Bruxellæ.*	12°	—45
23	Viridarium Sacræ & Profanæ, &c. Hollar.	8°	—33
24	The Revelation of St. John, illuſtrated by Thomas Brightman.	4°	—44
25	Regeneration Sermons, by Iſaac Ambroſe.	4°	
26	Clidamas, or the Sicilian Tale, by *J. S.*	8°	—39
27	A Chain of Scripture Chronology.	4°	
28	Tubus Optico-Geometric.	4°	—31

29	The Frontiſpiece to Stapylton's Juvenal.	h. ſh.	
30	Title to the Entry of Queen Mary de Medicis, and her Arms by La Serre	h. ſh.	
31	A Title-Plate, *Square.* Hippocrates ſtanding on one Side, and Galen on the other.	4°	
32	Pious Annotations upon the Bible, by John Diodati. *Geneva.*	4°	1643
33	The Device of the Univerſity of Cambridge; repreſenting the Buſt of a Woman, holding up a Sun in one Hand, and a Cup in the other. *In an Oval Form.*	b —	
34	Caſimirus Emblematico-Anagrammaticus, a Circle with ſeveral ſmall Circles about it.	4°	
35	A Title to ſome German Book with ſeveral Texts, explained by Figures in ſeveral Compartments. In the middle, Chriſt hanging on the Vine as on the Croſs. *Ego ſum Vitis vos palmites.*	4°	
36	A Title of a Book, two Men riding and meaſuring for the Roads in Ireland. *Half Sheet.*	h. ſh.	
37	The ſame, before *Ogilby*'s Roads, folio. A Gate of a City, two Men riding and ſurveying the Roads; in the Top are three Angels ſupporting three ſmall Maps. *Barlow inv.*	h. ſh.	—75
38	A long Slip of Ornaments, being Emblems drawn by *Kleyn* for Virgil — ſome done by *Hollar.*		
39	Twenty-four Letters, an Alphabet in ſmall Size.		

40 Ditto

40	Ditto, another of large Capitals.		
41	A Title. A Treatiſe of the Cauſe and Prevention of the Errors of the preſent Times. *London.*		1637
42	Frontiſpiece of Plagues of Egypt, in ſmall Compartments. *Bruſſels*, A. D. 1633.		—33
43	A large Plate with Ornaments and Scroll Work, a Fleur-de-lis in the Middle.	fol.	
44	Six of theſe in ſmall, with a fleur-de-lis; *on one Plate.*		
45	The Pſalms of King David, paraphraſed by *M. Smith*; Heads of David, Moſes, Aſoph.	8°	
46	Conſecration of a Church, a King kneeling; under the Title, *an Oval*; a ſmall Diviſion, by *Lancelot Andrews*, Bp. of Winton.	12°	
47	A Poem on Sacred Contentment; an Ornament or Border about it. *A whole Sheet.*		
48	Title-Page of Babel, or the Confuſion of Tongues.	4°	
49	Front of Dr. Donne's Works, his Effigies laying in a Tomb in his Winding-Sheet.	4°	—59
50	The Sinners Tears.	8°	—53
51	Whole Duty of Man.	8°	—59
52	Magicarum Diſquiſitiones.	4°	
53	Count Palatine ſitting on his Throne. Folio Sheet Title.		
54	Inſide of a Church *(Spare thy People, O Lord)* the Congregation kneeling at Prayers.	12°	

55 Decapla

55	Decapla in Pſalmos, a Title-page, containing Ten different Men and Languages.	h. ſh.	1639
56	S. S. Biblia Polyglotta. Folio.		—57
57	A Sphere; being the Frontiſpiece to Inſtructions for Forraine Travel.	12°	—42
58	A large Compartment, Title and Arms of Lamoraldo Claudio Fran. Comiti de la Tour. *For the Plates belonging to this Book, ſee* p. 30. N° 255.		—50
59	Puteani Bruxella Septinaria, in a ſmall ſquare Plate, the Arms of the City of Bruſſels, being St. Michael overcoming the Evil Spirit, in an Oval, a Crown of Pearls over the Compartment, Two Lions Supporters and two Standards; at a Diſtance a ſmall View of Bruſſels. *See* N° 169. p. 102. *There are other Prints in the Book, but they don't appear to be* Hollar's.		—46

60 Frontispiece & Title to Dr Cosins's
Hist. of the Canon of the Holy Scripture h: sh 4to - 1657
Moses & ye Prophets - Apostles - Doctors of ye Church

Mr.

Mr. WENCESLAUS HOLLAR's *Ground for Etching in Copper or Braſs; with his Directions how to uſe it.*

TAKE three Parts of Virgin Wax, one Part of Aſphaltum, one Part of the beſt Maſtick; if you will you may take away ſome third Part, or thereabouts, of the Aſphalt, and put inſtead of it as much Roſin that is tranſparent and clear, which I hold better than Aſphaltum altogether, for this will make the Ground too black; it is true, you ſhall better ſee your Stroke when you work, but when you are to ſtop to ſome Things which you would have faint, then you ſhall hardly ſee your Work, by Reaſon of the Blackneſs of the Aſphalt, when the Work doth appear black alſo, but the Roſin will make the Ground paler and tranſparent, thorough which you ſhall ſee what you do.

So then beat your Aſphalt and Roſin to Powder, as alſo the Maſtick, and mingle them well together; then put the Wax into a clean Pipkin, where nothing hath been before, except ſuch Ground, and ſet it over a gentle cool Fire, and let it melt, till it beginneth to boil, then put the Aſphalt and the Maſtick into it, and mingle it altogether till all be well melted. Then take ſome Porringer, or ſuch like Thing, full of clean Water, and pour that boiling Stuff into the Water, provided that the Dregs at the Bottom do not go with it; then let it be cold, ſo as you may work it into a Ball, or what you will; then take a very clean and fine Linnen Cloth, double or treble folded, and put into it a Piece of the Ground, as big as a Walnut

or more, and tie it with ſomething till you have Occaſion to uſe it.

Now for the Copper, that muſt be well poliſhed; but though it be never ſo well poliſhed, you muſt (before you put the Ground upon it) rub it over with a Coal, which muſt be prepared thus, *viz.*

Either burn ſome Charcoals, and when they are well kindled, take them and put them into cold Water, they that ſhall ſink are the beſt, they that ſhall ſwim are naught, and take heed that there be no Outſide or Cruſt left on the Coal, for that will make Scratches, therefore it muſt be well ſcraped off with a Knife, or burnt Billets of Beach-Wood, according to the former Directions, thoſe Coals will be more gentle; and when you have rubbed the Copper with theſe Coals, then pour clean Water over it, and let the Copper ſtand ſloping till it be dry; then ſcrape ſome Chalk upon the Copper, and rub it off with a very clean Rag: that done, there muſt nothing touch the Copper till you put the Ground on, which muſt be done thus, *viz.* Put into ſome Fire-pan ſome Small-Coal (for the Charcoals are too hot) lay down the Copper over that, ſo as the Fire may have Air; then take your Ground tied up in a Linnen Rag, and rub up and down the Copper, neither too thick nor too thin, but ſo as ſufficiently may cover the Plate; then take a Feather of the Wing of a Duck, or ſome other Bird that hath ſtiff Feathers, and ſo ſpread the Ground as ſmooth as poſſibly you can, firſt all one Way, then croſs and croſs again, till it be well to your Eye, and take heed all the while, that your Copper be not too hot; for then the Moiſture of the Ground is burnt away, which will cauſe the Ground to break in Etching. That done, let it be cold, then grind ſome White Lead with Gum Water, and mark, that ſo much Gum as big as a Cherry-ſtone will ſerve for a Piece of White Lead as big as a Nutmeg, or more, but you muſt remember to put as much Water amongſt it, as that the

White

White may conveniently go out of your Pencil, and ſpread over the Plate; then you muſt have a good big Pencil or Bruſh, as the Painters do uſe, the Hair of which in Compaſs may be about the Bigneſs of a Walnut, or more, eſpecially for your great Plates, with that ſtrike twice or thrice croſs over the Plate, till it lieth even; then you muſt have another Pencil or Bruſh bigger than the firſt, but ſmooth, made of Squirrels Tails, with that you may ſmooth gently the White, which you could not do with the other Bruſh, and ſo let it dry.

Then take your Deſign, after which you are to work, and ſcrape on the Backſide thereof ſome red Chalk all over, and then take a ſoft ſmall Coal or Charcoal, and rub it over the red Chalk, till both mingle together; then take ſome hard Bruſh, or a great Pencil that is very ſtiff; and rub it till all be fine and even, and ſo lay the Deſign upon the Copper; and with a blunt Point of a Needle draw the Out-ſtrokes; and that done, take off your Deſign, and ſo go to work; but if you would preſerve the Print or Drawing you would copy, from being ſoiled on the Backſide, you may rub over a Piece of Venice Paper with red Chalk, according to the former Directions, and ſo put your Print on that; by which Means your Print will be kept clean.

You muſt have commonly three or four Sorts of Needles, ſome bigger, and ſome ſmaller, which muſt be put into a little Stick of the Thickneſs of a Pen, and on the other End a Pencil to ſweep off the Ground that will riſe up where you have wrought it away. To make the bluntest Needles, you muſt rub them on the Backſide of a Plate; the fineſt Needles you muſt whet gently on a fine Whetſtone, till it be a very ſmall Point; but let it not be too ſharp, but blunt it on a Table-book Leaf, or ſome ſuch Thing; and always when you do leave your Work, be ſure not to let your Plate ſtand open, but wrap it up in a Paper, for the Air will in Time corrupt the Ground, and take

take out the Moiſture from it, which will be prejudicial in Etching, and ſubject to Danger, eſpecially in Winter Time, when you commonly muſt keep a good Fire when you work, otherwiſe your Ground will leap away.

When you are going to etch, then take ſome Green-wax, and melt in ſome little Pipkin, then with a Pencil cover all the four Edges of the Copper, then take more of the Wax, and frame it into long flat Pieces, in ſhape of a Ruler, but nothing ſo broad, put them along the Edges, where you have done with your Pencil, then you muſt have a little Piece of a Pencil Stick, or ſome ſuch Thing, made ſharp underneath the broad Way, not point Way; with the Help of that make your Wax ſtick to the Copper, ſtill ſtopping it as you go along round about it: if the Work be fine, take Aqua-fortis of Three-pence the Ounce, and put it to ſome Wine Vinegar, but take at leaſt two Parts of Wine-Vinegar to one Part of Aqua-fortis; but if the Work be coarſe, requiring much Deep-neſs, then you may take of the Aqua-fortis alone, and ſuch Things as you would have faint, you muſt pour off the Aqua-fortis off the Plate, and put on in the Room of it only fair Water, and ſo let the Plate ſtand till it be dry, which done, melt ſome Candle Greaſe with a little of your Ground, and ſo ſtop ſuch Places with a Pencil dipt in that Mixture as you would have faint, then pour on your Aqua-fortis again, the ſame as was before, and do that ſo often as Occaſion will require; then lay the Copper on the Fire, till the Ground ſhall melt, and wipe it off with a Rag, then rub the Plate with a little Piece of a Beaver Hat dipt in Oil, and ſo your Plate is done.

THE

THE

LIFE

OF

WENCESLAUS HOLLAR,

ENGRAVER.

HE was born at *Prague*, a capital City in *Bohemia*, of a genteel Family; was bred up and designed to study the Law, being put Clerk to some of that Profession *(which he was obliged to leave)* he and his Relations being opposite to the Imperial Interest, when those Civil Factions happened, and the Battle of *Prague*, *Anno Dom.* 1619; whereby they were entirely ruined. *Hollar*, then young, had a natural Inclination to Drawing, being ready at his Pen, and in Scholarship. The Profession his Parents intended him to follow, not meeting with proper Encouragement, he by degrees practised drawing Views, *&c.* having had some Instructions under *Merian*, a noted Engraver then living, he entirely followed the Bent of his Genius; he made several little Essays before he left his native Country, as 1607.

a Print of the *Ecce Homo* 1625; and another of the Virgin, *both ſmall Plates*, are his *firſt Eſſays*.

1625. The Virgin and a Chriſt, after *Albert Durer*; with *Greek* Verſes at the Bottom of the Plate.

1626. The Virgin Mary and the Infant in her Arms, is another.

1626. Fortune on a Globe, after AD, *Albert Durer*.

And in 1627, the Virgin and the Babe receiving the Croſs, after *J. Heintz.* This is a little larger, yet are but ſmall Beginnings.

Hollar by his own Practice and Study had improved himſelf in drawing Geometrical and Perſpective Views, Plans, *&c.* and eſpecially by the Neatneſs and Curioſity of his Pen, drew Landſcapes and Views of Towns extremely well.

He travelled to ſeveral great Cities in *Germany*, through *Francfort* to *Colen* and *Antwerp*; and returned again to *Colen*, where he reſided ſome Time with difficulty enough to ſubſiſt. Thus paſſing ſome Time or Years in drawing Views and Plans of Cities, which are printed from the Plates he has done, he alſo etch'd a Book of ſmall Heads from *Henzelman* and *Biler*; at *Colen* he publiſhed a View of *Herbipolis* or *Wurtzburg*, where under is writ, *Hollar delineavit in Legatione Arundeliana ad Imperatorem.* And he made a large Drawing, a Proſpect of the City * of *Prague*, which being curiouſly and exactly done with the Pen and Pencil (no doubt) gave great Pleaſure and Satisfaction to the noble Earl of *Arundel*, who then was there on the Spot *Anno* 1635; which Drawing is of the ſame Magnitude with the Print engraved after it, on two long Plates. He did many Drawings with the Pen in all Countries and

* The Drawing now in the Poſſeſſion of Dr. *Rawlinſon.*

Places

Places where he reſided, in *England*, in *Germany* and *Flanders*; though few of them are entirely finiſhed, and fewer preſerved; though certainly, he drew moſt Part of all the Deſigns for his Plates that he engraved [b].

Thus it happened that the Earl of *Arundel* paſſing through *Germany* to the Imperial Court, as *Hollar* was recommended to him at *Collen*, being pleaſed with his Drawings and Repreſentation of thoſe Towns he had an Intention to viſit in his Embaſſy, he took him along with him: By this Opportunity *Hollar* had the Patronage of the greateſt Collector and Lover of Arts then living, beſides a Proſpect of being recommended in *England* to the Favour of his Majeſty King *Charles* the Firſt, then known to be the Royal Encourager of all curious Arts and ingenious Men, which drew many excellent Artiſts into this Nation.

This Nobleman, in his Embaſſy, going through ſeveral great Towns and Cities [c], ſtaid Eight Days at *Collen*, Four at *Mentz*, Thirteen at *Prague*, Eleven at *Nuremberg*, at *Augſburg* Two, *Wurtzburg* Four, *Francfort* Five, *Regenſburg* Nine Days at the Emperor's Court; from the Third of *Auguſt* till the Eighth of *November* at *Vienna*; ſo travelling from *April* to *December*, his Excellency arrived at *London*; and in his Train came *Hollar*, to begin the Year 1637. The Proſpect and View of *Greenwich* in Two Plates, dated 1637, of which Date are his firſt Works in *England*. He

[b] Which conſidered apart from his other Works, muſt take up great Part of his Life-time.

[c] An exact Account of the Earl of *Arundel*'s Embaſſy to the Emperor 1635. In 1636, ſeveral curious Drawings by *Hollar*, Views on the *Rhine*, in the Poſſeſſion of the Dutcheſs of *Portland*.

did

did from the *Arundel* Collection many Plates in that and the following Years 1638, 1639. as may eaſily be obſerved in the Catalogue of his Works, as thoſe Two Prints from an antient Altar-folding Table repreſenting King *Richard* the Second kneeling before his Patron Saints, inſcribed to the King, and copied from the Original, then in the *Arundel* Collection, and now in Lord *Pembroke*'s.

1639. Alſo a Print of the Earl of *Arundel* on Horſeback; and great Numbers of other Plates.

As he grew in Eſteem here, his Friends procur'd him the Honour (ſome little Time before the Civil Wars broke out) to teach the Prince the Art of Drawing, and by this Means got into the Service of the Royal Family [d].

1640. In this Year he publiſhed Twenty-ſix Plates, *Ornatus Muliebris, &c. Londini.*

And the fine curious Cup, from a Deſign of *Andrea Mantegna*, preſerved in the *Arundel* Collection.

In the next Year he did King *Charles* and his Queen, and other Prints: Several from *Vandyke*'s Pictures.

It is certain he could not ſo well enter into that Maſter's true Manner of Drawing, in his Grace and Touches, as other Engravers, ſome in *England*, and others Abroad, who had ſtudied his Way or Manner of Drawing and Painting; for which Reaſon he could not obtain *Vandyke*'s Recommendation, nor that of his Admirers (which is no

[d] I believe it was Prince *Charles*, having ſeen a ſmall Pocket Book, with Silver Claſps mounting the Arms or Badge of the Prince of *Wales*, the Crown and Feathers: Within this Book are ſeveral Drawings, Parts of the Face and Heads to begin to learn from, with *Hollar*'s own Hand-writing; which Book was in the Poſſeſſion of the Right Hon. the Earl of *Oxford*.

ſtrange

ſtrange Thing) if we conſider, that it is in the Beginning that moſt Artiſts learn a good or indifferent Manner, ſuch as their Genius leads them to, which afterwards is very difficult to alter, yet *it may be ſaid*, that amongſt the Imitators of the Works of *Vandyke* in Print, ſeveral are done by *Hollar*, not done by any other Engraver, others as well, and always collected amongſt the Works of *Vandyke*.

But, to do Juſtice to *Hollar*'s Memory, ſome Heads, I mean Portraits, may be obſerved and mentioned to be truly well done, ſo far did he arrive to excel (from the ſmalleſt Beginning) to the moſt difficult Branch of that Profeſſion; which is to expreſs Life and Likeneſs, on which depends great Application and Study.

Moſt of theſe Portraits were graved in *England*, in 1642. he did a Print of the Queen of *Sheba* before *Solomon*, from a Drawing by *H. Holbein*, in the *Arundel* Collection; with many other *Italian* Maſters; 1643. *Theatrum Mulierum*, Sixty Plates, in the Habits of different Countries in *Europe*, with a ſecond Title *Aula Veneris*, 1644. *Lond.*

As his good Fortune depended much upon his noble Patron, ſo the Misfortune of the King's Friends, the Loyaliſts, in thoſe Civil Wars, or grand Rebellion, toſs'd *Hollar* about with the loyal Party; and when Diſtraction ran ſo high, that it drove the Earl of *Arundel* out of *England* into *Flanders*, his Houſes here, and Eſtates being plunder'd or deſtroy'd; poor *Hollar* being left behind, try'd in ſome Way the Fortune of War, by entering under the Command of the Noble Marquis of *Wincheſter* and Colonel *Robert Peake* at *Baſinghouſe* in *Hampſhire*; there he was made Priſoner

of War, made his Eſcape from thence, and went over to *Antwerp* to his Patron the Earl of *Arundel* [e].

In this Year 1645, he began to work at *Antwerp*, where he ſettled, and there moſtly employed his Time in publiſhing Prints from the *Arundel* Collection; as *Diverſæ Probæ*, *Muſcæ*, a Book of *Leonard Da Vinci*'s of Heads, *Epiſ. Malderus*, the *Religious Men*, *&c.* ſmall whole Lengths.

But the Year following his Noble Patron being adviſed for his Health to go to *Italy*, having reſided at *Antwerp* from 1641 to 1644 [f], in hopes that Air would be of Benefit to him, he there died
1646. at *Padua*. The laſt Works done by *Hollar* from that Nobleman's rare Collections was the Book of Shells, which containing Thirty-eight Plates, having neither Title nor Explication, is now the moſt ſcarce of any of his Works. Thoſe of his Inſects are extremely curious, and thoſe Plates of his Muffs are incomparable. As all his Works are done by Etching, he has ſo well adapted that Manner of Engraving to them, which makes them ſo valuable.

Soon after the Deceaſe of the Earl of *Arundel*, *Hollar* was turned adrift; and, for ſome Years afterwards, whilſt he continued at *Antwerp*, he work'd for ſeveral People, Print-ſellers or Publiſhers of his Works, no doubt at very low Prices, for I don't find that at any Time he work'd for himſelf to ſell or publiſh, as has been cuſtomary with Profeſſors of that Art, when they had Sub-

[e] Who was there retired with his Lady, and all his Family, and moſt valuable Collection of Pictures, *&c.*

[f] In a Letter to Sir *Richard Brown* at *Paris*, returning him Thanks for his good Offices done to him when at *Antwerp* and at *Paris*; another Letter, dated *Auguſt* 23, 1646, from *Padua* to Mr. *John Evelyn*, then at *Paris*.

ſtance

ſtance of their own, or Friends and Intereſt ſufficient. However, having gain'd the Reputation of an ingenious Man, he did engrave his own Picture, firſt in an Oval, being then *Ætat.* 40. *Anno Dom.* 1647. with his Arms at bottom.

In a fine Collection of *Hollar*'s Prints, being Five large Volumes in Folio, (probably) collected in *Holland*, underneath a Print of himſelf, is an Encomium writ in ſeveral *Latin* Verſes, and the ſame in *Engliſh*, tranſlated by the ſame Hand, which I have tranſcribed with the Permiſſion of my Noble Patron the Earl of *Oxford*, who hearing of this extraordinary Collection of *Hollar*'s Prints, ſent a Commiſſion to an Agent in *Amſterdam* to buy them; to add to, and improve his own fine Collection. To the Honour of *Hollar* it is thus expreſs'd in one of thoſe Books, writ with the Pen:

Qui mores hominum multorum vidit & urbes,
Ithacus eſt digitis dignus, Homere, tuis:
At mores hominum melior qui ſculpit & urbes,
Solus erit digitis gloria lauſque ſuis:
Qui tantum vidit, cæcum tulit ille Poetam;
Qui ſculpſit, propriis claruit ex oculis.
Æternum vives, proprio tumulatus in ære,
HOLLARE; *nec norunt hæc monumenta mori.*

For Towns and Faſhions ſeen by Sea or Land,
Ulyſſes got the Praiſe of *Homer*'s Hand;
But who theſe Towns in Braſs and Faſhions fram'd,
Needs only by his own Hand to be fam'd.
Blind Poets ſerve to blaze the Feats of Sight,
Whilſt, HOLLAR, thou canſt ſhine by thy own Light;

Inſhrin'd

Inſhrin'd by thy own Braſs then may'ſt thou lie,
And live; ſuch Monuments can never die.

In this Year, and the following Years 1648, —49, 1650,—51. he grav'd many Heads, Portraits, Landſcapes after *Breughil*, *Elſheimer*, *Teniers*, the *Triumphs of Death*, *&c.* and ſome of the moſt valuable Part of his Works from famous Paintings.

1648. In 1648, there being a Book then publiſhing by *J. Meyſens*, living at *Antwerp*, containing the Pictures and Lives of the moſt famous Artiſts living, and lately dead. *Meyſens* being an ingenious Man, a Lover and Profeſſor of Art, had been indefatigable in his Collections on that Account, for the Honour of the *Low-Countries*, *Flanders*, *Holland*, *&c.* Of theſe *Hollar* has done near half a Score Plates, and amongſt them his own Picture, drawn by *Meyſens*; underneath which is the following ſhort Account of him:

W. H.

A Gentleman born at *Prague* 1607, was naturally much inclined to the Art of Miniature, but diſcouraged by his Father. He in 1627 left *Prague*, living ſome Time in ſeveral Towns in *Germany*, and practiſing the Art of Graving with *Aqua fortis*: He ſet out from *Collen* with the Earl of *Arundel* towards *Vienna* and to *Prague*; from thence he returned with this Nobleman, and came to *England*, where he had been domeſtic Servant to the Duke of *York*. He retired to *Antwerp* on account of the Civil Wars, where he now reſides.

This ſmall Account, I believe, was put under the

the Plate by his own Direction, becauſe I have ſeen it without; but more eſpecially (it may be obſerved) that he has engraved the Characters of the other Painters, done for the ſame Book himſelf, but (perhaps modeſtly) avoided the doing of his own.

After the Death of King *Charles* the Firſt, he immediately grav'd his Picture, and ſeveral Loyaliſts; the King [s] and the Duke of *York* his Maſter coming into *Flanders*, *Teniers* drew the Duke's Picture, and *Hollar* engraved a Plate after it, which is ſcarce, being done in 1651, *Ætat.* 18.

Thus *Hollar* ſtay'd a few Years chiefly at *Antwerp*, when abroad from *England*, and did ſeveral Works, which may be diſcover'd by their Dates, for which he was particularly remarkable more than many other Engravers: However, after the Death of his Patron, he continued working from the *Arundel Collection*, but was paid by others; after *P. Brill*, many Landſcapes, ſome dated 1650 and 1652, *ex Arund. Coll.* and publiſhed by *Meyſens*; but meeting with ſmall Encouragement there, made him inclinable to return to *England*, the Government ſeeming to him to be a little ſettled, and ſeveral Works there going forward, wherein he was uſeful and neceſſary, and no other Perſon then capable of doing the like, by which Means he might expect to live better than elſewhere.

The firſt Plates done by him after his Return are after ſome Drawings of *Julio Romano*, and many in *Ogilby's Virgil*; ſeveral Heads and Title Pages; 1652.

[s] He engraved King *Charles* the Second ſtanding with Emblems; and afterwards made a Print of his Royal Maſter, *Jacobus Dux Eboracenſis*, *Ætat.* 18. 1651. *Teniers pinx.* From the Scarcity of this Print, 'twas perhaps done for *Teniers* the Painter.

Numbers of Plates in the *Monaſticon*, *Dugdale's St. Paul's Cathedral*; *Stapleton's Juvenal*, and *Dugdale's Warwickſhire*. Theſe furniſhed him with full Employment for ſeveral Years.

Whenever *Hollar* did thoſe little Plates, where *Chriſt* is perſecuted by Monks and Friers, there is no Date nor his Name to them, and only one Print of the ſixteen has the Name *Holbein*, which may be fictitious; *theſe very ſcarce*.

1654. About this Time *Hollar* lived in the Houſe with Mr. *Faithorne* [h], Engraver, near *Temple-Bar*, and went on with the Plates for *Virgil*, *Dugdale*, and *Ogilby*'s *Africa*, *&c.*

1660. Thus till the Reſtoration of the King he was certainly fully employed, and might then have ſoon amended his Fortune, with the Return of ſo many of his Friends, and the Reſtoration of Peace and Freedom; but the Smallneſs of the Price paid him by the Undertakers of theſe Works kept him ſtill low; *to mention only the View of Greenwich*, a long Print of two Plates; it has been well atteſted to me, that *Stent* the Printſeller, paid him no more than 30*s.* for Drawing and Engraving, which two Plates might be fairly worth five times as much, taking Advantage of the poor Man's Neceſſity in the Sickneſs Time, 1665. which put a Stop to all Works of this Kind; and the Fire of *London* happening the Year after, ſo ſtagnated all Affairs of Prints and Books, and reduced him to ſuch Difficulties, as he could never overcome.

1665. The Monument of King *Henry* the Seventh, printed in *Sandford's General Hiſtory* (a moſt labo-

[h] Others he work'd for, as *Stent*, *Overton*, *&c.* Printſellers, who kept him in their Houſes, confined to hard Labour, and ſmall Pay, at his uſual Method, by the Hour-glaſs.

rious

rious and difficult Work) is underwrit, *W. Hollar fecit Aqua forti* 1658, *Ætat.* 58. compleat; which ſhews he thought it a Work of Merit to be done by a Man at that Age, and who had been above or full forty Years a Practitioner in the Art.

Some Years after the Reſtoration, by Appointment from the Crown, he was ſent Abroad to [i] *Tangier* with the Lord *Howard* Governor, there he was to take the Draughts [k] of the Town and Forts, which he did, being employed a Twelvemonth in that Affair. In his Way home he run the Riſque of being taken by a *Turkiſh* Rover, as is related more at large in *Ogilby's Africa* 1670, in Captain *Kempthorn*'s Engagement in the *Mary Roſe* with Seven *Algerine* Men of War, in *December* 1669, with a Print of that Action done by *Hollar* [l]. Yet, after all theſe Difficulties, at his Return to *England*, after long Attendance and Loſs of Time, could get no more than One Hundred Pound for all his Labour and Service.

Haud facilè emergunt, quorum virtutibus obſtat
Res anguſta domi. Juv. Sat. 3. v. 165.

That worthy Gentleman Mr. *Evelyn*, in his Hiſtory of Calcography, ſays of him: "*W. Hollar*, "a Gentleman of *Bohemia*, whoſe indefatigable "Works in *Aqua fortis* do infinitely recommend "themſelves, by the excellent Choice which he "hath made of the rare Things furniſhed out of

[i] Several Drawings done by *W. Hollar*, dated 1669, of *Tangier*, in the Poſſeſſion of Sir *Hans Sloane*, Bart.

[k] Many of theſe he afterwards publiſhed in Print, and are Part of this Collection of his Works. To ſome of his Prints he writes himſelf *Scenographus Regis*.

[l] In this Action Eleven Perſons were killed, and Seventeen wounded; the next Day they got into *Cadiz*.

the

" the *Arundelian* Collection, and from moſt of " the beſt Hands and Deſigns, for ſuch were thoſe " of *Leonard da Vinci*, *Fr. Parmenſis*, *Titian*, " *Jul. Romano*, *A. Mantegnio*, *Corregio*, *Perin.* " *del Vago*, *Raph. Urbino*, *Seb. del Piombo*, *Palma*, " *Albert Durer*, *H. Holbein*, *Vandyke*, *Rubens*, " *Brueghel*, *Baſſan*, *Elſheimer*, *Brower*, *Artois*, " and divers other Maſters of prime Note, whoſe " Drawings and Paintings he faithfully copied, " beſides ſeveral Landſcapes, Towns, Solemnities, " Heads, Portraits, Fowls, Beaſts, Inſects, Veſſels, " and other ſignal Pieces, not omitting what he " hath etch'd after *Cleyn*, *Streeter*, and *Dankers*, " for Sir *Philip Stapylton*'s *Juvenal*, Mr. *Roſs*'s " *Sylius Italicus*, the *Polyglot Bible*, the *Monaſticon*, " Firſt and Second Part, *Dugdale*'s *St. Paul's* " and *Survey of Warwickſhire*, with other innu- " merable Frontiſpieces and Things done by him " after the Life; and to be *(eo nomine)* more " valued and eſteemed than where there has been " more Curioſity about Chimeras, and Things " which are not in Nature; ſo that of Mr. " *Hollar*'s Works we may juſtly pronounce, there " is not a more uſeful and inſtructive Collection " to be made[m]."

Foreigners are alſo curious in collecting his Works in ſeveral Parts; *L'Abbe de Marolle*'s Catalogue mentions 959 Pieces that he had then, certainly nothing near what he hath done in all.

There are others who pretend to have the intire Works of *Hollar*, collected by himſelf, which is not to be depended on, tho' there are ſeveral rare

[m] In 1672, he travelled in *England* Northward; and in his Way, drew Views of *Lincoln*, *Scuthwell*, *Newark*, and *York* Minſter; and in 1675, —76, and —77, he did his Plates of *Nottinghamſhire*.

Col-

Collections made by the Curious formerly, and more of late Years; whereby his Works became more ſcarce and valuable. Some of his laſt Works are printed in *Sandford's Genealogical Hiſtory* and *Thoroton's Nottinghamſhire.*

Amongſt his Misfortunes *(a real Loſs)* was that of a hopeful Son, about Seventeen, as I was inform'd by a Perſon that was intimate with *Hollar*, and who had learnt of him his Method of working, and had given good Proofs of his Skill and Affection to the Art in ſeveral Plates, marked *F. P. Francis Place.*

Others learn'd of *Hollar*, and aſſiſted him in his Works: — *Carter*, *Dan. King*, and *Gaywood*; by theſe there are tolerable Things grav'd, particularly by the laſt, who imitated his Maſter much, and ſoon after his Death, under ſome of his Works writes himſelf *Quondam Diſcipulus. Dudley* alſo, another Workman, uſes the ſame Style of *Quondam Diſcipulus*, though not ſo good a Workman. *F. Place* and *P. Tempeſt* had alſo ſome Inſtruction in the Art under him, and aſſiſted and engraved for him.

Hollar thus having led a painful and laborious Life, always attended with Difficulties, reach'd to the Age of Seventy Years, at which Time he liv'd in *Gardiner's-Lane* in *Weſtminſter*, where he dy'd, but ſo indigent, that there was an Execution in his Houſe; of which, when he was dying, he was ſenſible enough to deſire only to die in his Bed, and not to be remov'd till he was buried, which was to the New Chapel Church-yard *Weſtminſter*, where he was interr'd.

The exact Time and Place of *Hollar*'s Death being ſo obſcure, no Author or Writer of his Life, either here or abroad, could certainly tell where,

ſome having poſitively aſſerted he died at *Antwerp*, and others were uncertain. Many Years ago, being deſired by the Earl of *Oxford* to draw up ſome Account of him and his Works, upon ſearching the Pariſh Regiſter of St. *Margaret's Weſtminſter* [n], I found thus: *Wenceſlaus Hollar buried 28th of March* 1677. [o]

The Widow of *Hollar* ſurvived him, and ſeveral Years afterwards ſold a large Book of his Works to Sir *Hans Sloane*, Bart. [p]

But lately having the Opportunity of digeſting of a prodigious Number of *Hollar*'s Works at the Command of her Grace the Dutcheſs of *Portland*, to make one comp'eat Collection from all thoſe Acquiſitions and Purchaſes of that Maſter, left by her Noble Father the Earl of *Oxford*, from thence I have been able to make further Obſervations than heretofore, and by that Means principally have enlarged the Materials of this Account, as well as the Number of Prints done by him, many Hundred Plates more than ever were to be found in the moſt accurate Collections in *France*, *Holland*, or *England*.

Such an Account being much deſired by many of the Curious, particularly in *England*, where his principal Works were done, and ſo many Collections of this Maſter's Works, which abound with great Variety, I am obliged to acknowledge their Civilities, and the Opportunities of ſeeing the Works of *Hollar* in the Poſſeſſion of Dr. *Mead*, Sir *John Evelyn*, Sir *Anthony Weſtcomb*, *Bryan*

[n] Directed to me by a Letter from a Friend of his, who ſaw him buried, and attended at his Funeral.

[o] Perhaps died a Day before.

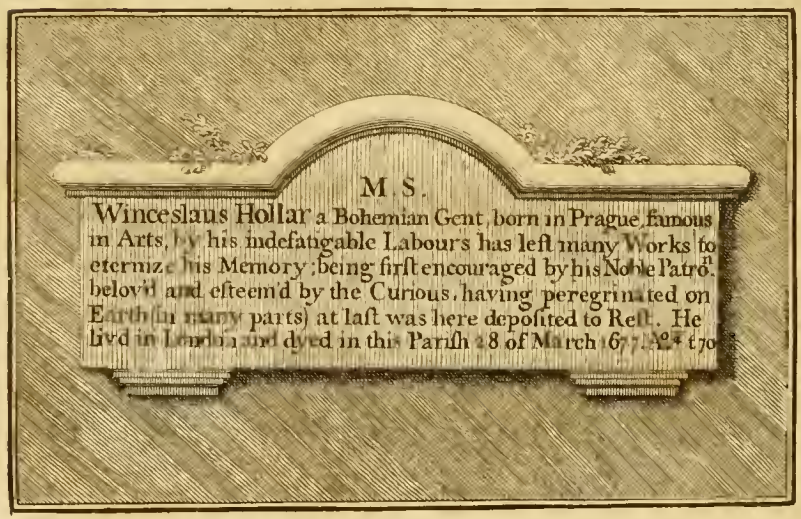
[p] There were Four Volumes of his Works ſold in Mr. *Bridges*'s Sale for 100 *l.*

Fairfax,

Fairfax, Eſq; Mr. *Samuel Gale*, and *James Weſt*, Eſq; *&c.* theſe, and other worthy and curious Gentlemen, whom I viſited on this Account, as far as my Skill or Endeavours, and the Vacations from my other Affairs would permit; in the firſt Place to obſerve thoſe Pieces well known to be *Hollar*'s Works; alſo as there are many Plates in printed Books ſurely his Works, though his Name nor Mark to them; therefore may happen not to be mentioned: yet rather than to eſcape any true Print, ſome doubtful ones may be inſerted, which I hope will be generouſly excuſed, as well as the irregular Order of placing ſome Prints in this Account; as in other Collections abroad of famous Maſters Works, the beſt Judges have not taken upon them to decide affirmatively without Appeal to the Publick, leaving to Time and Obſervations to clear up the Difficulty of making on any Subject a complete Collection or Series of a Work of ſo various and extenſive a Nature.

F I N I S.

Having designed a Monumental Stone to be put up for HOLLAR, *if this small Impression meets with a suitable Encouragement; a Friend of mine sent the following Lines, though the Plate underneath was already engrav'd:*

The Works of Nature and of Men,
By thee preserv'd, take Life again;
And ev'n thy PRAGUE serenely shines,
Secure from Ravage in thy Lines.
In just Return this Marble Frame
Would add some Ages to thy Name:
Too frail, alas! 'tis forc'd to own,
Thy SHADOWS will out-last the STONE.

W. B.